

THE CRAFTSMAN

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THE HISTORY OF VILLAGE IMPROVEMENT IN THE UNITED STATES. BY WARREN H. MANNING

THE precursor of the American village improvement movement was the early New England village Common,—the people's forum, the center of their social and industrial life, a place of recreation, and on it, at Lexington, was the opening act of that great drama that led to American independence. Early, especially English, colonists set apart liberal portions of land to be used by householders in common for public landings, pasturage, and from which to secure timber, sedges, and the like,—all under restrictions imposed by the citizens in town meeting. This Common was at first an irregular plot or a very wide street, around or along which the village grew. Many are still retained, sometimes little, sometimes much, diminished by unauthorized encroachments of adjacent property owners or by the town's permitting public or semi-public buildings to be placed upon them. Public landings have suffered even more from private appropriation, and most of the "common lands" lying away from the villages became "proprietary land," at an early date, by such acts as the following: Malden, Massachusetts, in 1694, voted: "Yt ye Common be divided; bottom and top yt is land and wood," and it was ordered that commissioners making the division "employ an artist to lay out ye lots." While such acts were legitimate, they were not always

wise, for often the same land has been repurchased for public use at large expense.

The extent of the illegitimate encroachment of private individuals upon lands reserved for the common good was not realized in Massachusetts until Mr. J. B. Harrison investigated for The Trustees of Public Reservations the status of such lands in the sea-shore towns. A typical example of his findings will suffice:

"Marshfield formerly had a Common. In earliest times it was the training field. The town gave a religious society a perpetual



Figure 1. Lexington Common, 1775

lease of a part of it as a site for its chapel, and then ran a public road curving diagonally through what remained. During recent years various persons have obtained permission to build sheds on the remnants of the Common, and there is not much of it left for future appropriation."

That street trees were appreciated in the earliest days is evinced by the action of a town meeting in Watertown, Massachusetts, in 1637, which passed a vote "to mark the shade trees by the roadside with a 'W' and

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fining any person who shall fell one of the trees thus marked 18 shillings." That this interest was continuous is made evident by the age of existing homestead and roadside trees, very many of which are between one hundred and two hundred years old. This appreciation did not, however, extend far beyond the residential districts, for lumbermen and farmers very generally appropriated to their own use all valuable trees on the public ways unless close to their houses. Notwithstanding this, there were always agreeable, if not always stately, woodland drives, for it required from thirty to fifty years for a crop to grow.

To the village Common outlying roads rambled in by graceful curves over lines of least resistance as established by Indians, by cows, and by men of good sense. Later, that man of "much skill" and less sense, the turnpike engineer, by projecting his roads on straight lines, regardless of hill, dale, or water, managed, at great cost, to ruin much of beauty and convenience, just as the road-builders of the West are following section lines with, however, the frequent additional disadvantage of the zig-zag course along two sides of each section. Such engineers and the surveyor who made his plans of streets and lots on paper from plotted property-lines and angles without levels and with little regard to existing surface conditions or existing streets, were then and are now destroying great beauty at unnecessary cost. In the early days these outlying roads were of liberal width, usually four, often ten, and sometimes more, rods wide. Such roads have also been much encroached upon by adjacent property-owners.

The first checks to the petty local land and timber thieves came when permanent

roads were established over which they dare not reach and, more recently, from the growth of a public sentiment against such encroachments which they dare not challenge.

That this early interest in village improvement was more pronounced in the older Eastern States, especially in New England, than elsewhere, was probably due to the more compact and direct method of local government represented by the New England town meeting and by the antecedents of the first settlers. Many causes have contributed to the growth of this movement that sprang into being in the earliest days, and struggled for years in the forests of new movements, and against the weeds of selfish interest, until it is now a sturdy growth with many stout branches and a promise of great fruitfulness. There has been a growing recognition of the distinct utility and the continuous growth in beauty of tree and shrub-planted streets and public reservations and of rural roads following lines suggested by nature. This growth in beauty, exercising the refining influence that such growth always does, brought about such a quickening of public opinion that unlovely, untidy, and unsafe public and private grounds and public ways, once passed unnoticed, became so painfully obvious that action was demanded. At the same time the value of beauty, convenience, and safety as an asset was made obvious by the attractiveness of towns so favored to persons of culture and means who were seeking permanent or summer homes.

A first evidence of organized effort to promote these objects appeared in the Agricultural Societies that grew out of the earlier "Societies for Promoting the Arts." They

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were formed in South Carolina, Pennsylvania, and Massachusetts a few years before the end of the eighteenth century. They gave considerable attention to the improvement of home grounds, to street-tree planting, and to the preservation and reproduction of the forest. That of Massachusetts, for example, in 1793, offered prizes to persons who should cut and clear the most land in three years, and for the most expeditious method of destroying brush without plowing; but answers of questions sent out at this time showed so alarming a decrease in the forest areas that the policy was reversed and prizes were offered for forest plantations and the management of wood-lots. This same Society endowed one of the first botanic gardens, and is still engaged in good works. The development in such societies of the horticultural interest led, in the first half of the nineteenth century, to the formation in several States of horticultural societies that gave much more attention to these objects and occasional attention to public reservations.

During and just after the same period, a number of horticultural magazines came into being under the direction of such men as A. J. Downing, Thomas Meehan, and C. M. Hovey, and some literary magazines, especially Putnam's, gave space to the writers on village improvement. Then came the group of writers represented by Bryant and Emerson, whose keen insight into and close sympathy with nature was transmitted to so many of their readers, and, above all, Thoreau, the Gilbert White of America, with a broader

point of view, whose writings did not, however, receive their full recognition until much later.

In 1851, President Fillmore invited Andrew J. Downing to make and execute designs for the development of the public grounds near the Capitol and about the White House and Smithsonian Institution, nearly all of which were completed before his tragic death in 1852. In 1857, Central Park and the first Park Commission were established in New York. Downing, by his writing and work, initiated the movement that led to the acquirement of Central Park, but its plan was made and executed by Frederick Law Olmsted and Calvert Vaux. It was the first public park, as distinguished from the smaller and simpler Common, or the great wild park "reservations" of recent days. It was reserved for Mr. Olmsted to make, in 1885, the greatest and most dis-



Figure II. Lexington Common, 1904

tinctively American advance in city and town planning in his design for the Park System of Boston, to be followed, in 1893, by the still larger conception of Mr. Charles Eliot in his report upon a Metropolitan Park system around the same city. Both of these projects have since been realized.

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Figure III

It is very significant that two well-marked phases of the "improvement of towns and cities" should have developed at almost the same time. First, in a studied plan of public grounds, at Washington in 1851, to be followed by the acquirement of a public park and the appointment of a Park Commission in New York in 1857, and second,

by the organization of the first village improvement society by Miss Mary G. Hopkins, at Stockbridge, Mass., in 1853. Equally significant as indicating the impetus the movement is to attain, was the action of the national Government a quarter century later in acquiring great reservations, first, like the Yellowstone Park, for their

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natural beauty, then, later, as forest reservations for economic reasons, and such battle-grounds as that of Gettysburg, on account of their historical associations.

The first powerful impetus to village improvement was given by B. G. Northrup, Secretary of the Connecticut State Board of Education, who, in his report of 1869, wrote upon "How to Beautify and Build up Our Country Towns," an article which he states was received with ridicule. He thereafter for years wrote much, lectured often, and, before 1880 had organized not less than one hundred societies in the New England and Middle States. His writings were published by the daily papers, and the "New York Tribune" republished and offered for sale, in 1891, at three dollars per hundred, his "Rural Improvement Associations," which he first published in 1880. It is interesting to note some of the objects especially touched upon in this pamphlet: "To cultivate public spirit and foster town pride, quicken intellectual life, promote good fellowship, public health, improvement of roads, roadsides, and sidewalks, street lights, public parks, improvement of home and home life, ornamental and economic tree-planting, improvement of railroad-stations, rustic roadside seats for pedestrians, betterment of factory surroundings." Other men active in the movement during this period were B. L. Butcher, of West Virginia, and Horace Bushnell, in California.

That this activity made its impress upon the literature of the day will be evident to those who read "Village and Village Life," by Eggleston, "My Days at Idlewild," by N. P. Willis, and to those who search the files of the "New York Tribune" and "Post" and the "Boston Transcript," "The Horticul-

turist," "Hovey's Magazine," "Putnam's Magazine," the "Atlantic," "Harper's," and others. Much of this writing and the few books devoted to the subject, such as Downing's "Rural Essays," Scott's "Suburban Home Grounds," and Copeland's "Country Life" had more to do with the improvement of home grounds than with town planning. It was reserved for Mr. Charles Mulford Robinson in his very recent "Improvement of Towns and Cities" and "Modern Civic Art" to give a permanent place in our literature to that phase of the work of town and city improvement, although Bushnell, Olmsted, and others contributed to the subjects in reports, magazines, and published addresses.

During this same period a broader and deeper interest in forestry and tree-planting was stimulated, especially in the Middle West, by such men as John A. Warder, of Ohio, and Governor J. Sterling Morton of Nebraska, at whose suggestion Arbor Day was first observed in his State, and there officially recognized in 1872. By the observance of this day a multitude of school-children and their parents have become interested in tree-planting on home and school grounds. For this, Mr. Morton deserves the same recognition that belongs to Mr. Clapp and the Massachusetts Horticultural Society for the beginning and promoting of the equally important school-garden movement.

Little do we appreciate to what Dr. Warder's forestry movement has led in the West. It has, by its encouragement of homestead plantations, greatly modified the landscape of the vast central prairie region of our continent. What was an endless and monotonous sea of grass is now a great procession

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of ever-changing vistas between groups of trees. It has resulted in our Government's establishing fifty-three reservations containing sixty-two million acres of public forests managed by an efficient department, in establishing state forest commissions and reservations, in the formation of national, state and local forestry associations, many of which give quite as much attention to the forest as an element of beauty in landscape and to the preservation of roadside growth and encouragement of public and private tree-planting for beauty alone, as they do to the economic problems. In Massachusetts

literature that has drawn the people so close to nature that they are seeing and feeling keenly the beauty of the common things right about them, and drawing away from the meagreness, garishness, and conventionality of the lawns and lawn planting of the period that followed the decline of the rich, old-fashioned garden of our grandmothers, and began with the vulgar "bedding-out" craze that followed displays at the Philadelphia Centennial. Then came the World's Fair at Chicago, where many men of many arts worked earnestly in harmony, as they had never done before, to produce an harmonious result. This bringing together of artists in the making of the Fair, gave a tremendous impetus to civic and village improvement activities, in common with all others.

The American Park and Outdoor Art Association, organized in Louisville in 1897, and giving special attention to the public park interests, was the first national association representing the interests under review. In 1900, the American League for Civic Improvement was formed at Springfield to give special attention to improvement associations, in the promotion of which it has been most efficient. The League for Social Service, of New York, is another most efficient association working along similar lines, but giving more attention to sociological subjects. This year the first State association of village improvement societies was organized in Massachusetts. The Association, first referred to, invited representatives of all national associations having similar objects in view to attend its Boston Meeting in 1902, where the action taken resulted in the formation of the Civic Alliance, to be general clearing-house for all activities and ideas



Figure IV. Diploma of the Springfield Tree Protecting Society

such an association secured laws placing all town roadside growth in charge of a Tree Warden. The importance of a centralized, instead of the individual property-owner's control, of street trees is receiving general recognition. Mr. Wm. F. Gale, the City Forester of Springfield, Mass., by his enlistment of school children as street tree defenders, has shown how centralized control may greatly stimulate individual interests.

A little later in this period there began to flow from the pens of such men as Hamilton Gibson, Bradford Torrey, John Burrows, John Muir, and Ernest Thompson Seton, a

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represented by these various associations. The leaders of the first two associations, feeling that greater efficiency could be secured by working together, have taken action toward a merger, the following sections being suggested for the new association:

- Arts and Crafts.
- City Making and Town Improvement.
- Civic Art.
- Factory Betterment.
- Libraries.
- Parks and Public Reservations.
- Propaganda.
- Public Nuisances.
- Public Recreation.
- Railroad Improvement.
- Rural Improvement.
- School Extension.
- Social Settlements.
- Women's Club Work.

The National Federation of Women's Clubs, with its membership of over 230,000, has done much to improve towns and cities through its local clubs. How important this women's work is can be known only to those who can appreciate with what moral courage, enthusiasm, and self-denial women will take up new interests, and how often one woman's persistency and persuasiveness is the impelling force behind important movements for the public good.

One of the best evidences that beauty and good order pay, is given by the action of railroad corporations throughout the country, which have, by the improvement of their station grounds and right-of-way, created everywhere a sentiment in favor of village improvement. Many roads employ a large force of men to care for grounds, and one, the Seaboard Air Line, employs and finances an industrial agent, Mr. John T. Patrick,

who has established experimental farms at stations, improved all station grounds, maintained a school on wheels with twelve instructors in improved farming, road-making, gardening, and the like, and has agents in towns to organize improvement societies, distribute good books and pamphlets, and otherwise promote the work.

The United States Government is issuing numerous bulletins that relate to village improvement work, and it recognized the importance of the school garden movement by sending a special representative, Mr. Dick J. Crosby, to the School Garden Session of the American Park and Outdoor Art Asso-



Figure V. Newton Highlands: Railway station in distance

ciation at its Boston meeting. The National Educational Association also devoted a session to the same subject at its last meeting. Among universities, Cornell has done great good in establishing courses, and in sending out pamphlets on the improvement of home and school-grounds, chiefly under the direction of Professor L. H. Bailey. Through this same agency "Uncle John" Spencer has, by letters to and from a multitude of children, brought them to learn much about the objects in their every-day life, by drawing out their powers of observa-

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tion, reasoning, and expression. Quite as important are the newspapers and magazines. They are giving much space to the movement, and offering prizes for good work. The "Chicago Tribune" not only offered prizes in 1891, but gave a page or more to improvement work for several months in succession. The "Youth's Companion" has not only given space to the work, but has sent out thousands of pamphlets on village improvement of school grounds. "Garden and Forest," during its time, was a powerful agency of the highest order under the direction of Professor Charles S. Sargent, and with Mr. W. A. Stiles as editor. Of the existing publications, "Country Life in America," "Park and Cemetery," "American Gardening," "The House Beautiful," "House and Garden," "Home and Flowers," "The Chautauquan," and others, give a large share of their space to improvement work.



Figure VI. Kindergarten at Menomonie

Since the appointment of a Park Commission in New York to make and administer a park for the people, nearly every large city and many towns have their Park Commission and public parks, and the responsibilities of such commissions have increased

so greatly as to include systems of parks and parkways for a single city, as outlined by Mr. Olmsted in 1885 for Boston, on lines governed by topographical features, as distinguished from a similar system governed by an arbitrary rectilinear plan of streets as outlined by the same man in his plan of Chicago.

The next stage was a system of parks, parkways, and great wild reservations, including many towns and parts of several counties, as outlined by Mr. Charles Eliot in his scheme for a Metropolitan Park system about Boston, a project similar to that taken up in the Essex County Park System in New Jersey at a later date. States also are acquiring land to preserve natural beauty, such as in the Wachusett and Graylock mountain reservations in Massachusetts; for their historic value, as at Valley Forge in Pennsylvania; for the protection of the drainage basin to a city water supply, as in

New York and Massachusetts; for a game and forest preserve, as in Minnesota. Two States have coöperated in the acquirement of a reservation for beauty alone, as at the Dalles of the St. Croix, lying partly in Minnesota and partly in Wisconsin, and, furthermore, commissions under two governments have coöperated in accomplishing the same purpose at the Niagara Falls

Reservation.

As an outcome of all this, we may look for the establishment of State Park Commissions, already suggested in Massachusetts, and for which a bill was introduced into the Minnesota legislature, and ultimately a

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National Park Commission to tie together the great national, state, county, city, and town public holdings that will include such dominating landscape features as mountains, river-banks, steep slopes, and sea and lake shores: land for the most part of little value for commercial, industrial, or agricultural purposes, but of great value as elements of beautiful landscapes. The selection of such lands will ultimately be governed largely by natural and by economic conditions as established by such bureaus as that of Soil Investigation of the Government, which is engaged in investigating and mapping soil conditions, as well as by the Forestry Bureau already referred to, and others.

Already railways, the main arteries of such a system, make it possible to reach already established nuclei of a vast National Park System, represented by such landscape reservations as the national parks of Mt. Rainer, Yellowstone, Yosemite, General Grant, and Sequoia, and by the forest reservations in thirteen of the Western States already referred to. While in the beginning, the only consideration of railway companies was the acquirement of a sufficient right-of-way upon which to transact their business, they are now improving rights-of-way by planting station grounds and slopes, and, furthermore, are acquiring considerable tracts of land almost wholly for its landscape value, as seen from principal view-points along their lines.

Auxiliary to the steam roads that tie cities together, are the systems of electric roads that are pushing from these cities into the country with incredible speed, and our public highway system, long neglected, but now being extensively improved through a

Good Roads Movement inaugurated by the bicyclists, and to be further promoted by the automobilists. This Good Roads Movement has already progressed so far as to induce several States to appoint commissions whose duty it is to see that a connecting system of good roads is secured throughout the State, and ultimately across the continent. With the advent of efficient automobiles, vehicles, and boats for the multitude, such means of communication will, together with water-ways, make accessible every nook and corner of our vast domain. At present, large areas of private



Figure VII. Main street, South Hadley, Mass.

property, many lakes, rivers, and some sea-shore, now in private hands, are opened to the public without restriction: but with an increase in population and in land values, the public will be shut out from all points of vantage that are not held for the common good, as it is now excluded from many miles of sea-and-lake-shore by private owners, where a few years ago there were no restrictions.

The work of the village improvement societies should be directed toward this movement to make our whole country a park. They should stop the encroachment of individuals upon public holdings, urge

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individuals to add to such holdings by gifts of land, fine old trees, or groups of old trees, in prominent positions, in town or city landscapes. Every association should secure and adopt a plan for the future development of the town as a whole, showing street extensions and public reservations to include such features in such a way that they may become a part of a more extended system, if this should be brought about in the future. These societies should not undertake the legitimate work of town officials, such as street-lighting, street-tree planting, repair of roads and sidewalks. They should compel the authorities to do such work properly, by gathering information and securing illustrations to show how much better similar work is being done in other places, very often at less cost. They should inaugurate activities of which little is known in their community: such as the improvement of school and home grounds, and the establishment of school-gardens and playgrounds. If the policy of such a society be not broad enough to admit the active coöperations of the ablest men and women of a town, it can accomplish but little. If its methods are not so administered as to instruct up to the highest ideals, its efforts are quite as likely to be as harmful as beneficial.

CONCERNING OPEN SPACES

THE open spaces of a city are, or should be, its ornaments. This is a new rule in city-building, a requirement that was not made in the old days of civic art when the creation of an open space meant the establishment of an outdoor market. In those times when

the sun got high and the little booths, their morning's work done, were folded away silently as the white umbrellas that had probably covered them, the square became a bare and lonely place unless—as was likely to be the case—a fountain bubbled garrulously in its center. Then the fresh running water established a social rendezvous, and about it there was gossip enough to explain the laughter and muttering of the fountain long after the town had gone to sleep. On rainy days a new value appeared in the open space, for people scurried across it like leaves before the wind. Usually they hugged the sides of the square, where there were arcades or awnings to keep off the sun, shop windows to look into, and plenty of friends to talk to; but when the rain came and there was reason to hurry, the square offered short cuts that were eagerly availed of.

There were some who thought that the open spaces of a city ceased to be a necessity when the markets were driven indoors or to especially designated areas, when fresh water was carried into every house by underground pipes, and the square seemed to have no value save that of occasionally shortening one's journey, if one were weary. It did look forlorn and dreary. Then there were planned new cities and parts of cities without open spaces.

But vast areas of regularly plotted streets became monotonous. Then arose the wish to beautify cities, to bring stateliness into the business district and the soft touch of Nature into the regions where the homes were. The opportunities of the square for this were perceived and seized.

—*Modern Civic Art*,

Charles Mudford Robinson.

SILVERSMITH'S ART

THE SILVERSMITH'S ART IN CONTEMPORARY FRANCE. BY JEAN SCHOPFER. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

WE have traversed seven centuries of the history of the goldsmith's art; examining on our passage the most remarkable work of the Middle Ages, the Renaissance, the seventeenth and eighteenth centuries. We now approach our own times and our conclusion.

We pass, without slackening our pace, through almost the entire extent of the nineteenth century, which will hold an unimportant place in the history of the decorative arts. The greatest kindness that we can show to this period is to remain silent concerning it. Let it remain humble and

modest as it ought; for it consummated the ruin of the decorative arts whose long-suspended animation we are to-day struggling to restore.

If we cast a sweeping glance over the silversmith's work of the seven centuries which we have reviewed, we see that, in the Middle Ages, it shows a perfection which has never since been equaled; that, further, art was then,



Figure 1a. Reliquary of the Crown of Thorns; Notre Dame, Paris. Designed by Viollet-le-Duc. Executed by Poussielgue

as we wish that it were now, within the reach of all. Then it did not exist exclusively for the rich, as it has done since

the Renaissance. A respect for art beautified the most humble objects. Beside, the artist chose and cherished themes which were familiar to all. A Christian, working for Christians, he found in the Gospels and the Lives of the Saints, subjects of which every one understood the significance and felt the emotional power. And as to ornament proper, it was always drawn from the



Figure 1b. Reliquary. Designed by Viollet-le-Duc. Executed by Poussielgue

flora of the surrounding country. Wood, meadow and garden provided the foliage, plants and flowers from which the artist drew the decorative element of his works.

In the Renaissance, as we have seen, a radical change occurred. The subjects of works of art were drawn from classical sources, and, therefore, were understood by comparatively few persons. Ornament itself ceased to be sympathetic with Nature.

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The decorative *motifs* became scrolls of Roman acanthus, the egg-and-dart pattern, frets, dentals, Roman pearls, and other

loved by every one, rich or poor, serf or noble. They became articles of useless display. Nevertheless, manual skill, delicacy of execution, the love of the craft and of honest, accurate methods, the taste for artistic things, still survived in the corporations.

In the nineteenth century what remained of all that? Nothing.

The corporations were dissolved by the Revolution, and the craft-traditions lost. The rich, who alone sustained the art-industries, then become the servants of luxury,



Figure II. Reliquaries in gilded copper; Notre Dame, Paris. Designed by Viollet-le-Duc. Executed by Poussielgue

classical designs. But a more serious thing occurred, when art, in assuming an antique form, deserted the people, in order to become aristocratic, and thus effected the most disastrous change that it has ever suffered. Henceforward, art was destined to be a synonym of luxury. It was to exist for the rich alone. The poor were to be deprived of its soothing presence. Thus, there were formed special centers or foci, where, as by artificial incubation, works of art were scientifically produced. Therefore, it is clear why these objects no longer could possess that radiance which was their characteristic in the Middle Ages, when they were seen and



Figure III. Reliquary cross; Cathedral of Sens. Designed by Viollet-le-Duc. Executed by Poussielgue

were dispersed. The people had long previously forgotten that art should be within the reach of all. After the violent crisis of

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the Revolution, a new society formed. Luxury, since it was the sole means by which art could be saved, revived. But there arose a



Figure IV. Shrine: Sacred Heart, Paris, by Poussielgue-Rusand

new element which was to crush out whatever life remained in the applied arts. This element was industrialism. The development of commerce and manufactures raised to affluence new and numerous social strata. When there was an aristocratic art for the happy few, rare objects, at least, ordered by the rich, were wrought with the greatest care. A table service was executed for a great noble. The silversmith designed it, even modeled and executed it, if need there were, in company with his workmen.

At present, if a fork and spoon be designed, it is not with the intention of making several dozens of them, according to a model which will be the exclusive property of a single person. Rather, it is with the purpose of producing several thousand copies, which will be sold throughout Europe and in the other four quarters of the world,—in Buenos Ayres, in Cairo, in Sidney, Bombay and New York; since to-day, there are purchasers everywhere, and purchasers who are not fastidious as to the artistic merit of the objects which they acquire. Provided that these objects appear to be artistic, they ask for nothing more. If the making of so many thousand pieces of table ware were to be attempted by hand, it would be an endless task. But the genius of industrialism, which

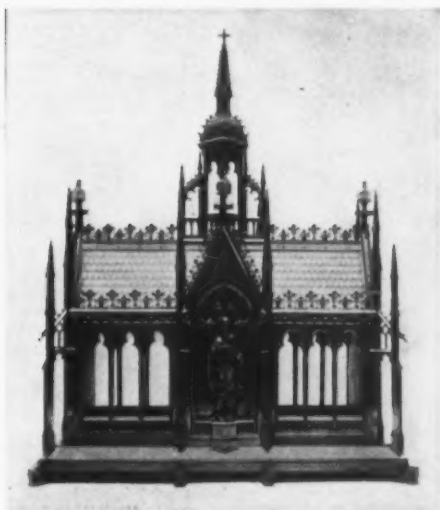


Figure V. Shrine: Saint Ouen, Rouen. Designed by Sauvageot. Executed by Poussielgue-Rusand

now rules the world, has devoted itself to the decorative arts: the machine which is elsewhere so powerful, produces also works of

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art. Those who buy, and who to-day have no conception of the artistic quality which may belong to an object of ordinary use, are satisfied, and they demand nothing further. They believe that they possess artistic silverware, because their pieces are coarsely imitated from old models. Silversmiths are no longer—or very rarely—artisans. They are manufacturers, pure and simple. They are forced to establish the conditions of their production precisely after the manner of steel manufacturers. It is necessary to produce rapidly and in quantity, in order to prevent the offer of lower prices from competitors. On the other hand, the public no longer possesses the taste for art and for well-wrought things. There are to-day few persons who are willing to pay the price of the special care and the length of time demanded by a unique object which is leisurely made. In the modern shops devoted



Figure VII. Shrine: Cathedral of Cahors.
Poussielgue-Rusand

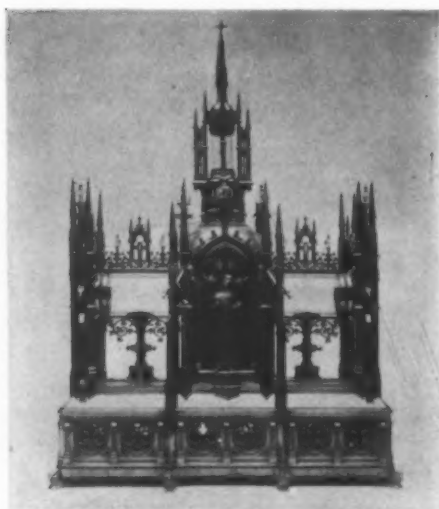


Figure VI. Shrine: Saint Ouen, Rouen. Designed by
Sauvageot. Executed by Poussielgue-Rusand

to the production of gold-and-silver work, labor has been divided, as in all other industries. When one hundred artisans are employed, they are each one specialists: one is a designer, a second a beater, a third melts the metal, a fourth chisels, a fifth polishes, and so on indefinitely.

Formerly, an object had an artistic character, because it bore the manual sign of the smith who had made it, with the aid of a few chosen workmen. One perceived in it an intention, a will, a personality, which gives an artistic value spontaneously to a work. In our own times, what personality can we hope to find in a piece which has passed through the hands of ten different workmen, after having been designed by a specialist who, too much absorbed in his own

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Figure VIII. Monstrance. Poussielgue-Rusand

task, has never had the time to execute any one of the innumerable objects which he has created upon paper? There exists a grave danger in the subdivision of labor. The man who designs an object and the one who translates into metal, should be one and the same individual. Every material has, so to speak, its own life and laws, and makes its own special demands. The facts of its existence in detail are known only to one who has long wrought in it. It does not reveal its secrets to the passing stranger. The admirable results obtained by the old-time artisans were due precisely to the very intimate acquaintance which they possessed with their chosen medium of expression. They themselves designed the objects which they were to execute. But to-day there are designers who restrict themselves to that sole

function. They do not put their hand to labor, if it be not with the pencil. They work, not with metal, but upon paper; they understand but vaguely the nature of the material into which their thought is to be translated. Therefore, the indifferent results obtained by such collaboration as we have described, are not surprising.

Viollet-le-Duc, the distinguished art-historian of the Middle Ages, had studied profoundly the technical processes of various crafts. He knew exactly the proper treatment for each material: what forms, what style of ornament could be employed with success. A contemporary worker in the precious metals, M. Poussielgue-Rusand, some of whose interesting pieces we illustrate, told me that his father, also a gold-



Figure IX. Monstrance. Designed by Corroyer
Executed by Poussielgue-Rusand

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and-silver-smith, had executed several important pieces designed by Viollet-le-Duc, and that in so doing he had been surprised to find how easily the drawings could be translated into silver or bronze, and what exact knowledge of material and of technical process the designer had acquired, through

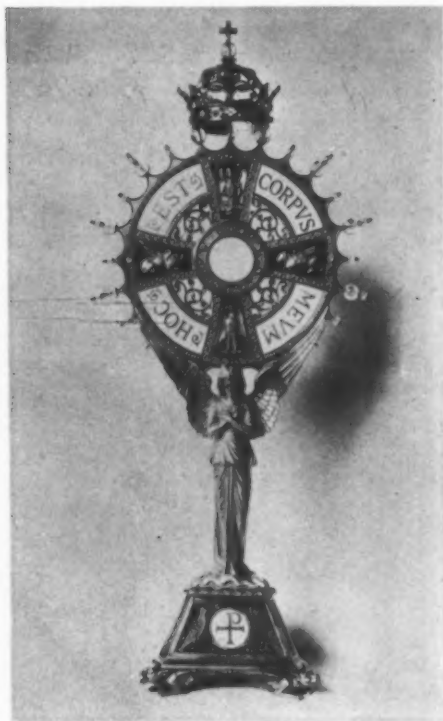


Figure X. Monstrance. Poussielgue-Rusand

his studies in the history of the art of the Middle Ages. Viollet-le-Duc understood that the decorative arts are not to be restored by theories; that they must be revived by giving to workmen a stronger love of their craft and the time necessary for the achievement of their work.

Thus, during the nineteenth century,

everything conspired to hasten the decadence of the applied arts, and I leave to my readers the care of recognizing the conditions of the art-industries in modern society.

Instead of illustrating a few examples of what has been done within these last hundred years, I prefer to limit myself to such contemporary works as show the first faint indications of a revival of decorative style. But it is first necessary to say a word regarding the evolution of taste in the nineteenth century. Up to the middle of that period, the classic styles remained in favor, above all, the Louis XV. and the Louis XVI. In the French classic epoch, no one suspected that there had been an art of the Middle Ages. All that had preceded the Renaissance was characterized as barbarous. During the nineteenth century, the Romantic movement in literature caused modern France to acquaint itself with the Middle Ages. Victor Hugo wrote "Notre Dame de Paris." Historical scholars turned toward the same period. Viollet-le-Duc began his studies in Romanesque and Gothic art; and it was soon recognized with astonishment approaching stupor, that the great epoch of French art was not the seventeenth and eighteenth, but rather the twelfth and thirteenth centuries. Viollet-le-Duc, Lassus, Mérimée, and others revealed the beauties of the truly national French art.

Then arose violent discussions between the classicists who accepted nothing but antiquity and the champions of the art of the Middle Ages. The fine and the decorative arts felt the reaction of these disputes. The mediaeval style was adopted in architecture. But nowhere did the new ideas exert a stronger influence than upon the maker of objects in the precious metals devoted to

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ecclesiastical uses; for to him were discovered the works of a past wholly French and racial. It is evident that antique ideas have nothing to offer in the decoration of a monstrance or a shrine. The great religious centuries of the Middle Ages left admirable works of art, together with church and altar furnishings, all of which were exquisitely adapted to their uses. Owing to the influence of these objects, workers in the precious metals sought in mediaeval art models for their pieces designed to the service of the Church. We must quote in this history of the evolution of taste the name of Viollet-le-



Figure XII. Virgin and child. Armand-Calliat.

Duc, who designed a large number of religious pieces; as also the name of Poussielgue-Rusand, the craftsman who executed the greater part of the designs of the first-named artist. From the collaboration of the two resulted several of the important pieces of the Treasury of Notre Dame, Paris; as, for example, the Reliquary of the Crown of Thorns (Figure Ia). Saint Louis, Saint Helena and Bald-



Figure XI. Shrine. Armand-Calliat

win, count of Flanders, are seated in arm-chairs at the base of the reliquary. On the upper part are seen the twelve apostles. The statuettes are the work of Geoffroi de Chaume; the decorative sculpture was done by Villemillot; the whole was designed by Viollet-le-Duc, and executed by Poussielgue. We give the photograph of a shrine designed by Viollet-le-Duc, in the style of the thirteenth century (Figure Ib). It is also interesting from the point of view of execution; having been made, after the manner of the Middle Ages, with sheets of copper, riveted to a wooden core. The copper is hammered and chiseled. Two reliquaries (Figure II) are also the work of Poussielgue, executed after the design of Viollet-le-Duc; as also a very beautiful reliquary from the Cathedral of Sens (Figure III.). No one has possessed a more profound knowledge of the art of the Middle Ages, as to concept, form and method than Viollet-le-Duc, and we can rest assured that in his designs he commits no

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error of taste or style. His works, more than those of any other artist, approach the works of the Middle Ages. Nevertheless, a trained eye will instantly recognize that they are modern pieces. This is the difference which will forever separate the work of art which is spontaneously produced under special social conditions of which it is the growth and flower, from the work which is merely the labored product of the intelligence. There is in these remarkable pieces designed by Viollet-le-Duc, a certain element that is dry, artificial and constrained. There is in true art a grace, a simplicity, an indefinable freedom that we here find wanting. It is in the France of the Middle Ages



Figure XIII. Reliquary. Armand-Calliat



Figure XIV. Shrine of Sainte Anne d'Auray.
Poussielgue-Rusand

and the Greece of antiquity that we must seek models. Metal work devoted to ecclesiastical uses, from the middle of the nineteenth century, began to profit by the art of the Middle Ages. Viollet-le-Duc and a craftsman like Poussielgue brought to their work perfect honesty of method and a true respect for art. It was not the same with the craftsmen who imitated them. They treated the twelfth and thirteenth centuries as their predecessors had treated the styles of Louis XV. and Louis XVI,—that is, with stupidity and coarseness. Original creations were no longer demanded. Excellences of process and method, however neces-

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sary, were disregarded. Execution accomplished in wholesale quantity, was distress-



Figure XV. Chapel lamp. Designed by Guillbert. Executed by Poussielgue-Rusand

ing in its standard of quality. Form was equally poor, and we have still to-day, what is known as the "article of Saint Sulpice," from the name of the quarter inhabited by the merchants of church metal-work. There is nothing more revolting to the artistic

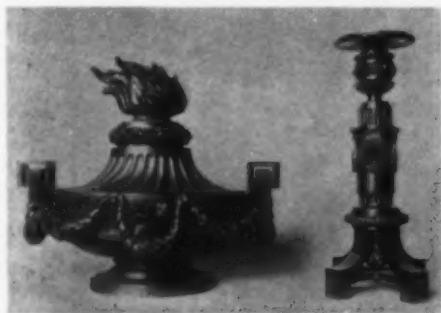


Figure XVI. Altar candlestick and urn. Designed by Guillbert. Executed by Poussielgue-Rusand

sense than modern Catholic religious art. France exports to all countries atrocities

which are not short of distressing. I am unable to say whether there will ever be a renewal of religious art in France; but to institute such a movement it would be neces-

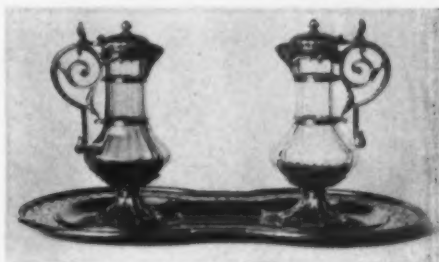


Figure XVII. Cruets: silver, translucent enamels and glass. Designed by Corroyer. Executed by Poussielgue-Rusand

sary to set fire to the neighborhood of Saint Sulpice.

There are, however, certain manufacturing houses which have preserved the taste for works of art. They conduct commercial enterprises, for it is necessary to gain a livelihood; but they also produce artistic things, wrought carefully and in a spirit which is rare in our times. We illustrate a series of works from the Poussielgue-



Figure XVIII. Cruets. Designed by Lelièvre. Executed by Poussielgue-Rusand

Rusand House, which has preserved the traditions of the excellent craftsman Poussiel-

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gue, the friend and colleague of Viollet-le-Duc. These examples are three shrines in



Figure XIX. Reliquary tube; Notre Dame, Paris. Designed by Astruc. Executed by Poussielgue-Rusand

gilded copper (Figures IV., V. and VI.), one of which is at the Sacred Heart, at Montmartre (Figure IV.); while the other two, designed by Sauvageot, are at Saint Ouen at Rouen. Works like these in gilded copper really represent the art of the craftsman in the precious metals. They would be treated the same way, if they were in silver-gilt. There is no difference between them and objects wrought in silver, whether

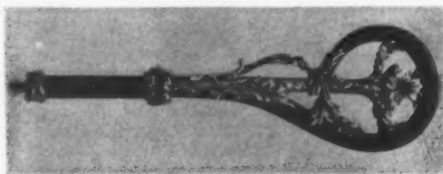


Figure XX. Crozier. Designed by Lelièvre. Executed by Poussielgue-Rusand

they are considered from the point of view of conception, or from that of execution. In the same class of objects based upon mediaeval art, must be placed a shrine of the

Holy Shroud, from the Cathedral of Cahors (Figure VII.); a monstrance in gilded copper (Figure VIII.), somewhat heavy in style; another charming monstrance (Figure IX.), executed after the designs of M. Corroyer, the well-known architect. This piece is enriched with fine enamels and precious stones. The monstrance of Saint Mermin (Figure X.), in silver and enamels is the work of M. Rapine. It is a successful composition in the style of the twelfth century.



Figure XXI. Crozier. Poussielgue-Rusand

The works which we illustrate are so numerous that it is necessary to classify them. We therefore add to the works of Poussielgue-Rusand which are destined to ecclesiastical uses, those of the firm of Armand-Cal-liat, at Lyons. These two are, indeed, the only makers of metal objects devoted to



Figure XXIII. Chalice. Designed by Corroyer
Figure XXII. Chalice : Tree of Life
Both executed by Poussielgue-Rusand

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Figures XXIV and XXV. Chalices. Designed by Berker. Executed by Poussielgue-Rusand.

ecclesiastical uses whom we shall quote. A large reliquary (Figure XI.) from the Armand-Calliat House is one of the best examples of contemporary metal-work designed for church uses. It is in hammered



Figure XXVI. Tea and coffee service with specially designed table. Christofle and Company, Paris.

silver, enriched with enamels, and ivory. It is an object of art rather than a commercial article. From the same hand we illustrate a small silver statuette of the Virgin. It is charming in style and derived from the mediaeval inspiration, but treated freely,



Figure XXVII. Tea urn. Christofle and Company, Paris.

and exquisitely executed. Another reliquary contains a lock of hair of Henry Fifth, who never reigned and who was known only under the name of the Count of Chambord (Figure XIII.). We shall return once more to Armand-Calliat, in our review of the secular art of the goldsmith.

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Figure XXVIII. Tea and coffee service. Christoffe and Company, Paris

The Renaissance and the classical styles have not been wholly abandoned. A reliquary of Sainte-Anne d'Auray, executed by the Poussielgue-Rusand House (Figure

XIV.), interprets finely the style of the Renaissance. A lamp (Figure XV.), an altar candlestick, and an urn (Figure XVI.), which were executed for the chapel of the Rue Jean-Goujon, are in Louis XVI.



Figure XXIX. Coffee pot: designed by Corroyer. Executed by Poussielgue-Rusand

style, as is also the sanctuary which they decorate.

Such are the examples of contemporary metal-work designed for church uses, which, based upon former styles, are worthy to receive the attention of our readers. It is evident that their authors have studied with care, as well as intelligence, the masterpieces of the Middle Ages. But they have also understood that one of the causes of this lost art lay in delicacy of execution, in patient, careful, minute work, and they devoted to their works the time necessary fully to complete them.

Nevertheless, they did not allow themselves to grow absorbed in a task of archeological reconstruction. We are now about to meet a series of pieces which manifest a great freedom of mind, and in which there finally appears a new system of ornament,

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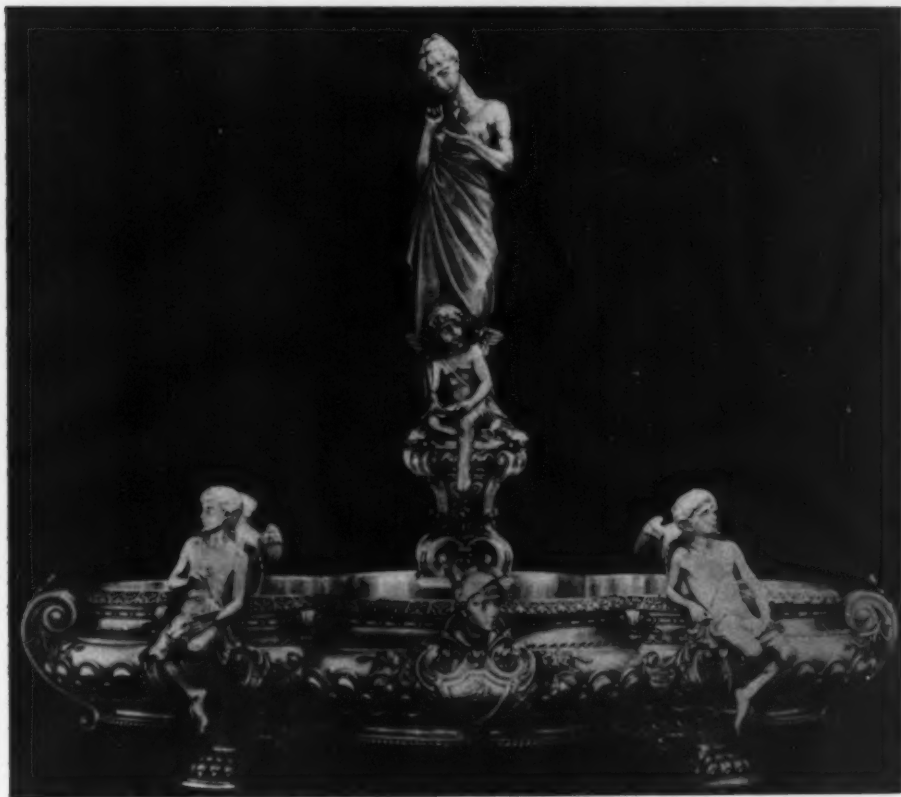


Figure XXX. Centerpiece: Curiosity. Armand-Calliat



Figure XXXI. Centerpiece: "The Vintage." Christofle and Company, Paris



Figure XXXII. Centerpiece : "The Beet," Christofle and Company, Paris

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Figure XXXIII. Centerpiece: "The Oak"; presented to Madame Loubet by the city of Compiègne
Christofle and Company, Paris

treated according to the most modern taste, and showing itself even where tradition would, of necessity, be the most powerful and hold the field closed: that is, in metal-work designed for ecclesiastical uses. Here are two altar cruets upon a salver (Figure XVII.), after the design of M.

Corroyer. They are of glass and silver; the salver being in silver with translucent enamels. They possess nothing of *l'Art Nouveau*, but their rendering of historic ornament has no element of literalness. Two other cruets, in green and amethystine glass, with silver mountings, were designed by



Figure XXXIV. Server: "The Turkeys." Christofle and Company, Paris.

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Lelièvre, and executed by the Poussielgue-Rusand House. They are still freer in

whom we have several times mentioned (Figure XXI.). They are both interesting;



Figure XXXV. Server with carrot and mushroom design. Christoffe and Company, Paris



Figure XXXVI. Server with olive and pimento design. Christoffe and Company, Paris

style, and the foliage is treated in a quite realistic manner (Figure XVIII.).

A highly finished work of fine style may be cited in the rock crystal tube of the Treasury of Notre Dame, which contains the Crown of Thorns. The tube is covered with a branch of that thorny shrub which is believed to have provided a crown for the Christ. The branch is of chiseled gold with the flowers in diamonds. On each face of the tube there are three enameled shields. The design of the work comes from an architect, M. Astruc, while the execution is due to the Poussielgue-Rusand House (Figure XIX.). We come now to two episcopal croziers; the one designed by Lelièvre (Figure XX.); the other by the silversmith

the work of Lelièvre being the broader and freer of the two. We further illustrate from the above-quoted House a chalice of gilded silver, extremely *cléver* in composi-



Figure XXXVII. Server with snipe design. Christoffe and Company, Paris

tion. A "tree of life" rises from the base, and forms the stem of the vase, afterward ex-

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panding and holding the cup in its branches. Amid the foliage there appear the Seven Sacraments and the Cross (Figure XXII.). Another chalice shows a design by M. Corroyer (Figure XXIII.); the stem is of lapis lazuli mounted in gold, and ornamented by cameo medallions. This piece is slightly stiff and dry in style, and inferior to two fine chalices executed by the same House, after the designs of Lelièvre (XXIV.) and of Berker (XXV.). In all these pieces we have the beginnings of a new style in

we have quoted, that this art, formerly so brilliant, has still preserved something of its old vitality.

IN secular work, it is also necessary to choose; for the production has been enormous. We shall illustrate only a few pieces of two or three houses, so as to show the modern interpretation of the historical styles, and, on the other hand, to indicate the recent efforts made by certain

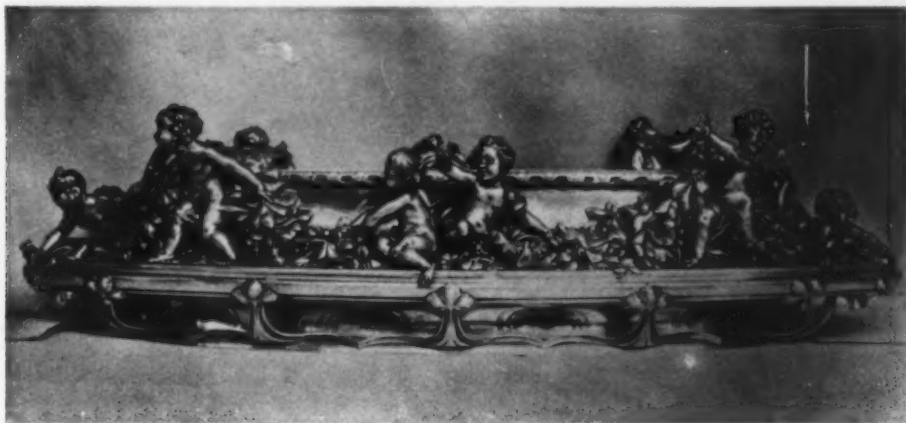


Figure XXXIX. Centerpiece. Cardeilhac

ecclesiastical metal-work, which we might have believed to be frozen for all time into traditional forms. There is perceptible a very happy renewal of decorative *motifs*. The artists have studied life, instead of copying old models. Without doubt, there is progress to make in conventionalizing these forms derived from Nature. But the tendencies are excellent.

Here we shall close the examination of contemporary ecclesiastical work in the precious metals. As we have seen, it is owing to the efforts of the two houses which

artists to escape from classical influences.

Naturally, production is great in the Louis XV. and Louis XVI. styles. For therein resides the daily bread of the contemporary gold-and-silversmith. In bazar articles, as in the objects of luxury displayed in the Rue de la Paix, the eighteenth century predominates. Therefore, there is occasion for all renderings, from the grossest to the freest and the most artistic. Some craftsmen copy without hesitation; others, using historical ornament, produce works which evidence, at least, an attempt at composition



Figure XL. Sycamore tea and coffee service with specially designed table.
Christoffe and Company, Paris

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and arrangement. From this class alone we shall select examples for illustration: for instance, a tea-service from the Christofle House (Figure XXVI.), the details of which (Figures XXVII. and XXVIII.) allow us to appreciate the style and the composition. If it be permitted to produce works in the historic styles, these escape the

the finish, the delicacy, the strength of the works of the eighteenth century.

A coffee-pot from the Poussielgue-Rusand House (Figure XXIX.), executed after the designs of M. Corroyer, is based upon mediaeval lines. It is restrained and elegant. It shows the direction which might be followed by makers of secular



Figure XLI. Sycamore service. Christofle and Company, Paris

blame of plagiarism which so many other pieces incur. All the elements here employed are borrowed from the Louis XVI. style, as are also the contours, but the massing, the composition of the whole, and the design of the ornament show a certain refinement of taste. Further, the execution is careful, although it is far from attaining

pieces: a course equally removed from the highway followed by all the copyists of the historic styles, and from the dangerous paths into which, at the risk of their artistic existence, the partisans of originality blindly plunge.

Let us now examine a series of very costly enterprises in which sculpture holds an im-

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portant place. In these, figures are associated with ornament, and, therefore, the



Figure XLII. Urn from the Sycamore service. Christoffe and Company, Paris

historic styles can not be strictly followed. The new tendencies are evident in a silver centerpiece of the Armand-Calliat House, at Lyons (Figure XXX.). It is entitled "Curiosity." The ornament is historic, but the figures are absolutely modern; having a slenderness approaching attenuation, and an incisive quality, which is easily translated into metal. The silversmith here becomes a sculptor, as he was in the thirteenth century.

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The Christoffe House has executed several fine centerpieces which differ altogether from historic models. They are broad, dignified compositions, such as "The Vintage" (Figure XXXI.), "The Beet," a work executed for an agricultural society (Figure XXXII.), and "The Oak" (Figure XXXIII.). These subjects are treated with great freedom. In "The Vintage," the women are not disguised court adventuresses of the eighteenth century, but real peasants of our own times. The composition of "The Beet" shows a group of children gathered about the vegetable and



Figure XLIII. Vase with poppy design. Christoffe and Company, Paris

struggling to uproot it. From the same silversmith we illustrate several admirable

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serving-dishes, the decorative *motifs* of which are derived from the articles of food which they are to offer. Thus, the Turkey Salver (Figure XXXIV.), the Carrot and Mushroom Dish (Figure XXXV.), the Olive and Pimento Dish (Figure XXXVI.), the Snipe Salver (Figure XXXVII.), are all simple in composition and decorated with



Figure XLIV. Vase with iris design. Christofle and Company, Paris

motifs, borrowed directly from Nature, which are most successfully conventionalized.

Among the numerous productions of the Christofle House, we choose for illustration a large silver mirror (Figure XXXVIII.), representing the "Death of Narcissus." In this, the sculptural details are extremely

skilful, perhaps slightly too realistic. The figurines which can play no part here, ex-



Figure XLV. Sugar bowl. Cardeilhac

cept that of decoration, should not too insistently demand attention, for the spectator stands opposite a mirror, and not in the presence of statues.

Now, we pass on to works which are more exclusively decorative, and which can be classified under the title of *Art Nouveau*.

But first, we illustrate a large silver basket, designed by M. Cardeilhac, in which figures of children (*putti*), copied from the Italian Renaissance, are playing amid luxuriant foliage (Figure XXXIX.). This



Figure XLVI. Goblet. Designed by Cardeilhac

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basket is elliptical in form, and measures three feet in length.

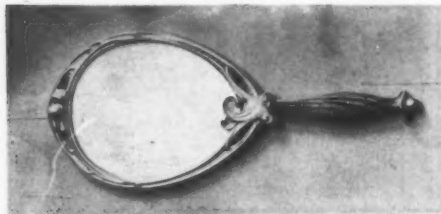


Figure XLVII. Hand mirror. Designed by Cardeilhac

The Christoffe House has produced a fine tea and coffee service, provided with an appropriate table, and named "The Sycamore Service," from the tree which furnished the decorative *motifs* therein employed. We illustrate the whole and certain details, since this is an important work, which owes nothing to the historic styles, and has derived a free system of decoration directly from Nature (Figures XL., XLI., XLII.). It is executed in silver of two distinct tones;



Figure XLIX. Mirror by Cardeilhac

the yellow leaves appearing upon a dull background. The illustrations allow the study of detail, and a grave criticism should, in my opinion, result from the examination. The designer, through fear of falling into the familiar and the commonplace, has



Figure L. Basket by Cardeilhac

passed to the other extreme. He has not obeyed the rules of decorative design. I will be more explicit: the historic styles, while admirably decorative, are thoroughly conventionalized. In them all ornament derived from Nature is transformed and has lost all trace of realism. It is first ornamental, and then naturalistic. This is as it should be, for upon a salver or a tea service we do not require a flower or a child, but a decorative feature, pure and simple, playing no part other than as a detail of a whole which it adorns. In this "Sycamore Service," the ornament, borrowed from Nature, is realistic almost to the point of deception; there are leaves and sprays which appear as



Figure LI. Vase with rose decoration. Designed by Lelièvre. Executed by Poussielgue

are leaves and sprays which appear as

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if they might be gathered. Thus, too near to Nature, they are far removed from art. This service, therefore, furnishes us a valuable lesson in decorative design. Ingenuous artists can not, as they believe themselves able, renew the decorative system, by directly borrowing forms from Nature. Before elements derived from Nature can become elements fit for artistic treatment, they must undergo a complete transforma-

pieces showing pure ornament are far preferable, as may be seen by reference to certain examples (Figures XLVI., XLVII., XLIX. and L.), especially the Mirror and the Basket, in which the forms have a fine decorative quality, and, although inspired by Nature, remain purely ornamental. There is in the style of Cardeilhac an element of healthfulness, logic and solidity which is pleasing in the extreme.



Figure LII. Vases. Designed by Lelièvre. Executed by Poussielgue-Rusand

tion. Two vases from the same House (Figures XLIII. and XLIV.) show also closely realistic ornament to which can be applied the criticism already made upon the Sycamore Service.

In the work of Cardeilhac as well, the most naturalistic *motifs* are those which are the least successful, as is instanced in the sugar bowl (Figure XLV.); while the

Three vases executed by the Poussielgue House (LI. and LII.), after designs by Lelièvre, are very free in style, erring perhaps in their boldness.

We illustrate in closing a series of works produced by the Art Nouveau House, which is under the direction of M. Bing (LIII., LIV., LV., LVI., LVII., LVIII., LIX.). Among these examples are to be noted espe-

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cially the Tea Service (LIII., LIV., LV.), composed upon simple, graceful, delicate lines, which is the work of Colonna; a



Figures LIII and LIV. Designed by Colonna. Executed by "L'Art Nouveau Bing"

jardinière by Marcel Bing; and a powder box by de Feure, which is successful in both form and decoration.

WE have now returned from a long journey through the history of the silversmith's art. We have indicated, as we pursued our way, the general ideas to be gathered from each period of this history, and which we, who wish to



Figure LV. Tea pot. Designed by Colonna. Executed by "L'Art Nouveau Bing"

produce art, must perforce, acquire. I shall make no further return to the essential points of which I have already frequently

spoken. Silver is a precious metal. We shall not revert to the customs of the reign of Louis XIV., when this substance was used to make stands, orange-tree boxes, great mirror frames, and other pieces of like size and weight. Silver occupies a place, to-day, only upon the dining table, the toilette table and the chimney piece. But it were well for it to make itself worthier of



Figure LVI. Jardinière. Designed by Marcel Bing. Executed by "L'Art Nouveau Bing"

its own character and of its history. Ecclesiastical silverwork has recently shown the influence of the Middle Ages, and the effect has been salutary. The mediaeval style is not to be copied, any more than the eighteenth century is to be imitated; but the Middle Ages have taught successfully respect for the craft of the ecclesiastical silversmith. The secular worker can gain in the same school knowledge of a different, but



Figure LVII. Powder box. Designed by G. de Feure. Executed by "L'Art Nouveau Bing"

equally valuable nature. Modern ideas have arisen within a short space of time, and for these a counter-balance is necessary.

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The tendencies of *l'Art Nouveau*, when too naturalistic, which they sometimes are, must

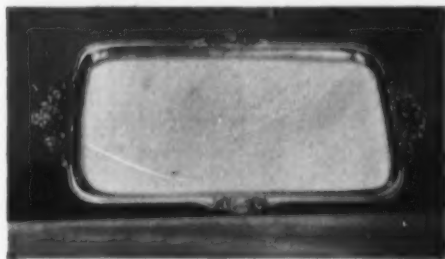


Figure LVIII. Tray in silver. Designed by Marcel Bing. Executed by "L'Art Nouveau Bing"

be met and modified. We must learn what constitutes a style, and in what decoration resides. It is in the study of the styles and



Figure LIX. Egg set. Designed by Marcel Bing. Executed by "L'Art Nouveau Bing"

the ornament of the Middle Ages that our contemporaries will find awaiting them the best and the strongest lessons.

METAL-WORK IN CABINET-MAKING

THE use of metal as a decorative agent now made by certain English and American cabinet-makers, is by no means an innovation. The manner of use alone contains a degree of originality. In the late seventeenth and

the early eighteenth century, Boulle, the cabinet-maker of Louis XIV., combined exotic woods with copper, bronze, silver and gold, in such manner that the metal provided the decorative lines of his pieces. Throughout the following reign, the methods of Boulle continued in favor, although the structural forms employed in his branch of art-craftsmanship suffered a considerable change. Later, under Louis XVI., fine cabinet-work, almost invariably, received decoration in metal. Immediately after the Revolution, when everything classic was eagerly sought in the decorative, as well as the fine arts, the cabinet-maker ornamented his pieces profusely with applications in metal.

These works were master-pieces built upon harmony of line, they were made from valuable material, and were perfectly executed. They were designed to supplement the architecture of the times. They attained their object, since they formed an integral part of the interiors into which they were introduced, and from which they could not be removed without equal artistic injury to the places and to themselves.

To copy such pieces is illogical, since social ideas have radically changed since they were created, and since the expression of the decorative arts, in order to be vital, must reflect the life of the period. We no longer demand in the cabinet-work suited to the needs of a democratic people the elaboration and glitter of applied metal-work; but the qualities of surface, polish and color possessed by certain metals fit them to enter with rare woods into a mosaic, which by pleasing the eye, shall modify what were otherwise a too great simplicity in the structural style of cabinet-making.

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THE INFLUENCE OF THE "MISSION STYLE" UPON THE CIVIC AND DOMESTIC ARCHITECTURE OF MODERN CALIFORNIA. BY GEORGE WHARTON JAMES.

HOW often we hear the expression: "He builded better than he knew!" Never was it used more truthfully than when applied to the Fathers Junipero Serra, Crespi, Lasuen, and their co-workers, who erected the mission structures of California.

The Spaniards were a remarkable people. Whatever we may think of the modern Spaniard, in our present day pride, we cannot deny his great virility, bravery, and the extent of his explorations in earlier centuries. Then, too, is it not a remarkable fact that he stamped his language and much of his religion upon the aborigines of the two great halves of the American Continent; that the architecture he used for his churches

in North America is largely influencing much of the best domestic, civic and religious architecture of modern California, with its population of wealthy, progressive, somewhat arrogant, and certainly self-centered citizenship?

It would be an interesting and fascinating search to investigate the influences which led to the building of the Mission structures of California. They are original buildings: no one can say that they are copies. Certainly they have points in common with other architectural expressions, yet they are originals, clear, distinctive and vivid.

Undoubtedly, the source of their inspiration was Spanish, and in some later publication, it will be my pleasure to give an analytical survey of all the historic churches of Spain and Mexico, which may have influenced Serra and his coadjutors.

Yet it is evident that in California the Mission architects were largely controlled by conditions of environment, the impor-

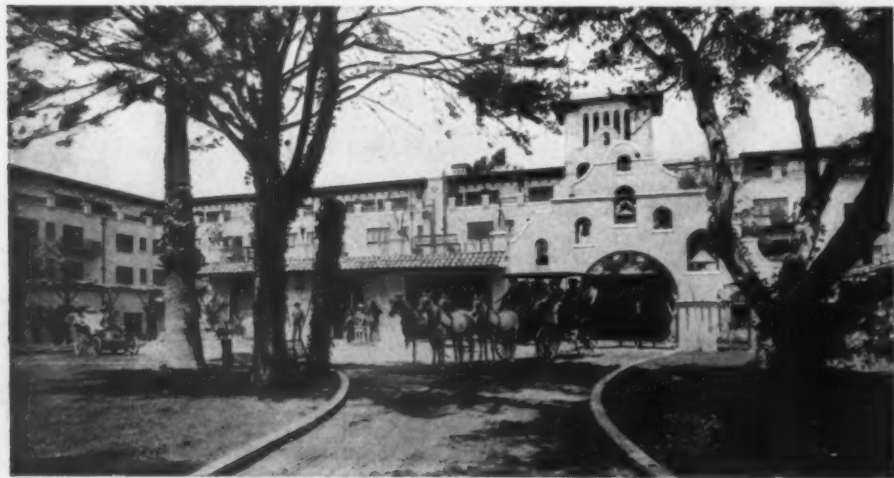


Figure 1. Main entrance, Glenwood Mission Hotel, Riverside, California

MISSION ARCHITECTURE

tance of which cannot be overestimated; yet I am not aware that any writer has presented this phase of the subject.

It is necessary to place ourselves in the exact situation of the Fathers in order to understand the difficulties which they overcame and the grandeur of their accomplishments. They were in a strange land; they

ness and decision. There was nothing to rely upon but the intelligence and the energy of the directing priests.

From this point of view, is it not surprising that these priests invented a style of architecture which is a most important factor in the modern buildings of American California? Such a result was accom-



Figure II. The Campanile, Glenwood Hotel, Riverside, California

had no forges or foundries, no manufactories of tools, no skilled laborers, no base of supplies, no stone-masons, brick-makers, or brick-layers, no experts to judge of the qualities and strength of clays or stone. There were priests and soldiers on the one hand; savage Indians on the other. Thus surrounded by hindrances, they were obliged to meet all emergencies with great prompt-

plished by nothing short of genius. It is no small thing to produce a style of architecture, or so to modify an existing style as to institute an art-epoch. With all our art training, our versatility, our comprehensive study of the styles of antiquity and of later days, we have not yet invented the one or modified the other. Yet these priests, supposedly expert in theology only, two thou-

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sand miles distant from all sources of architectural inspiration, away from tools and factories, with the crudest means of transportation, without skilled master-artisans, assisted by a few professional architects and a few indifferent individuals of their own race, were able by means of crude, aboriginal labor to accomplish this great result. In a short time, order was evolved from chaos. Untamed Indians were brought under subjection, and became blacksmiths, tailors, silversmiths, candlemakers, copper-smiths, ropemakers, painters, sculptors, masons, stonecutters, weavers, tilemakers, embroiderers, carpenters, as well as competent laborers in many other fields.

Let the man of honor and thought ask himself if these achievements are not astonishing. Their very audacity is sublime. It is Prometheus again daring the gods and stealing their protected and cherished fire. Serra must have heard the very voice of God in his call, and his co-workers and followers were equally confident, or they never could have dared cast themselves, a mere handful, into that vast horde of savage humanity, with the assurance that they could tame, subjugate, and speedily convert the primitive natures to whom they addressed themselves. To Serra the very warmth of God's benignant hand must have been a reality; the very shadow of His protecting wing a daily and nightly fact for which to be grateful. How else can we account for his courage and fearlessness? Before such heroes and achievements ordinary men must feel their littleness. The scoffers at the Mission Fathers would do well to consider the dignity, grace and fitness of the buildings erected by them, before they proceed to characterize such artists and artisans as

narrow-minded, non-productive, idle and perverted.

No honest man can look, as he must, with awakened eye and quickened perception, upon these noble buildings, and not feel profound admiration and esteem for the men who reared them. And the very fact that these buildings are now the objects of deep study and admiration on the part of persons wholly separate from the race and traditions of their founders, proves their high artistic and structural value, some portion of which I shall show, by noting examples of modern Californian architecture which have borrowed their distinctive features.

IN a former article I endeavored to present a few of the distinctive features of the old Mission buildings. It is my purpose here to fulfil the promise of the lengthy title affixed to the head of these observations.

The architecture of the Fathers was generally very simple. Owing to the adverse conditions prevailing in the new land, this characteristic was enforced. The Missions



Figure III. The Colonnade, Glenwood Hotel, Riverside, California

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Figure IV. Carnegie Library, Riverside, California

were built for the use of uncivilized Indians. Therefore it was not fitting for them to be so ornate as the churches already erected in Mexico. Necessity largely influenced the creation of this distinctive Mission style, and it is a matter of congratulation for us that the Fathers were so influenced. Had they erected buildings similar to those of Mexico, the model, the inspiration, for our contemporary architects would have been wanting. The very elaborateness of these churches and monasteries would have precluded them from suggesting designs adapted to modern purposes.

The philosopher, Joseph Le Conte, once expressed a thought which here applies with force: "That only is *good* which can be seen again and again with increasing pleasure."

We may adapt this thought to our present subject by saying that while fanciful and florid architecture may captivate for the moment by its audacity, it soon becomes fatiguing: producing in the spectator a longing for the simple, the chaste and the severe.

Therefore, to these Franciscan Fathers we owe a debt of gratitude for their contribution to our education in the building art. Jules Huret, the famous French journalist and dramatic critic, who recently visited California, thus wrote, in the *Paris Figaro*, regarding the architecture of Southern California: "Los Angeles is the first place in America where I have found original architecture. Not only does the style differ from any I have seen up to this time, but the buildings are of an adorable taste,—ingen-

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ious and varied as Nature herself, graceful, elegant, appropriate and engaging. Many of the houses are in the style of the Spanish Renaissance—'Mission style,'—with almost



Figure V. Residence of Robert M. Bulla, Los Angeles

flat roofs of red tiles, little round towers surmounted by Spanish-Moorish domes, and arcaded galleries, like the Franciscan cloisters of the past century. Others mingle the Colonial with the Mexican style, imitating the coarser construction of the adobe. All are very attractive and possessed of individuality."

One of the earliest to see and appreciate the possibilities of the Mission style was Mr. Lester S. Moore, of Los Angeles, who is still a young man. A native of Topeka, Kansas, he went to the former city seventeen years ago, and was immediately attracted to the Franciscan structures. First of all their simple dignity appealed to him. He had already chosen his profession, and had clear ideals. These, on the one hand, demanded release from the old, over-decorated, conventional styles; and, on the other, a return to the simple, the natural, the harmonious.

The very poverty of the Mission Fathers was now to reap its own reward. Poverty

had demanded simplicity from them, and for a hundred years their buildings remained practically unknown to the outside world, and but little appreciated in their own region. The disciples of new and better structural methods appreciated, at first sight, the graceful, dignified lines of the half-ruined masonry. Low roofs, red-tiled, with broad-reaching or widely-projecting eaves, gave shelter from the direct rays of the sun; while thick walls excluded both heat and cold; the color scheme, consisting of a buff, toned to harmonize with the luxuriant abundance of the surrounding foliage, produced a unified whole which made the buildings a part of Nature herself.

Here then was the true model ready at hand. The mine of new wealth was discovered; the one necessity for the miner was to have the faith of his own conviction and to show to the world the value of the new riches.

Mr. Moore began his work at nearly the



Figure VI. Patio of Mr. Bulla's residence, Los Angeles

same time as several other enthusiasts. He determined to familiarize himself with the original style, and, with that view, he visited the principal Missions again and again,

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measuring, studying, analyzing, "plating" and mentally reconstructing them.

A second of these architects was Arthur B. Benton, of Los Angeles; still another, William H. Weeks, of Watsonville. Specimens of the buildings erected by each of these three men are here presented.

The term, "The Mission Style," although widely used, is somewhat narrow and misleading. As we adapt it to modern buildings, we extend it so as to include certain features of Mexican domestic architecture. In a personal letter, Mr. Weeks has clearly outlined some of the ideas and motives which



Figure VII. The Consuelo residence, East Los Angeles

led to his use of Mission principles. He says:

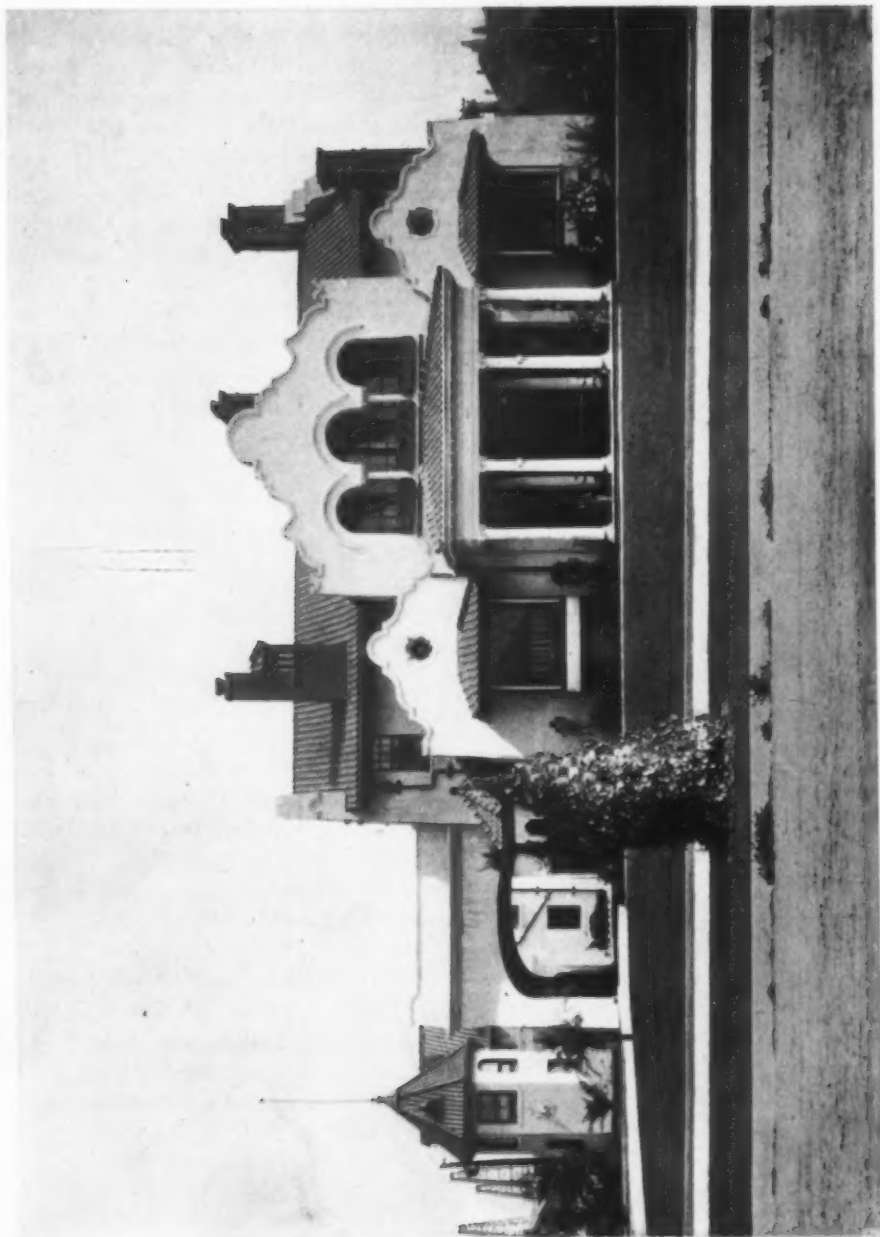
"Among the principal features of this style are the following: a typical ground plan consisting of a series of low, massive, light colored buildings, with tiled roofs (red), ranged round a quadrangle or court; a small court at the outer entrance being a characteristic addition, and many of the large Mission houses having the *patio* or inner court; there are further the low, broad arches—usually grouped—the tiled roofs, with wide overhanging cornices, showing heavy bracket effects, the carved

scrolls of the gables and pediments, the plain stucco of the walls, with an absence of lines or joints such as are ordinarily seen in brick or stone work. The old Mission style is simple, solid and massive, but in cases where the Moorish has crept in, the tendency toward frailty often appears.

"With the belief that the old Mission style of building is most appropriate for a certain class of representative California buildings, and that domestic architecture should be the natural outgrowth of the character of a people, of the institutions, customs and habits of a region, modified by climate and scenery, I have adopted this style from preference, and have only begun to acknowledge its possibilities for our architecture, which may be realized by developing the beauty suggested in the old Mission lines, made more ornate by a slight touch of the Moorish.

"All my buildings of the old Mission type I have endeavored to make express their purpose and use, and not to lose sight of the fitness of things by such vagaries as erecting a Mission tower on a distinctly commercial building, or by placing the cross and niches for bells on non-religious edifices: parts which give the proper significance to the old Mission church."

The story of the origin of the red tiles in California Mission architecture is of decided interest. The original structures erected by the Fathers were roofed with poles and tules. Occasionally, the Indians became refractory and had to be punished. Such discipline made them angry and led them to run away from the Fathers' control. On their arrival at their old homes, or at secret haunts in the mountains, some of those disaffected would plan reprisals



J. P. Krempel, architect

Figure VIII. Residence of General Harrison Gray Otis, Los Angeles

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upon the priests. Midnight attacks were not unfrequent, at times, and, in the early days, these were made in a desperate, blood-



Figure IX. Woman's Club House, Los Angeles

thirsty manner. Fighting with their primitive war-clubs, and bows and arrows, they used one of their own methods of warfare to attack the Missions. Attaching lighted torches to arrows, they shot the latter upon the inflammable materials of the roofs. Two or three Missions were thus destroyed by fire, and finally, in self-defence, the tiles were made and thereafter used as a safe and impervious roof covering.

Mr. Benton, who is a member of the American Institute of Architects and the Secretary of the Engineers and Architects' Association of Southern California, is the author of several of the most striking specimens of the Mission style existing in that region. The principal of these is the Glenwood Hotel at Riverside, shown in Figures I, II and III. Here is a bold and striking adaptation of the original models, with innovations that are both fitting and effective. For instance, the main buildings, instead of presenting an outer façade, have their main entrance from the inner court, which is surrounded on but three sides. In other words,

the *patio* is made an entrance court, thus secluding the façade from all outside influences. Comment upon the verdure of this *patio* is unnecessary, as it is understood that flowers, plants and shrubs are made to grow in every vacant space in this land of sunshine.

The *patio* has two interesting features. The first of these is the remnant of the old Glenwood Hotel, built of adobe: the roof of which is almost flat, and covered with the original tiles. The second is a campanile illustrated in Figure Two. This is a detached wall, pierced with six arches for bells, and with three others, much larger, rising from the ground level, to admit carriages and pedestrians. The campanile attains a further picturesqueness by its stepped and curved gable.

The feature of the arched colonnades is developed in several parts of the building, both out and inside, as will be seen from Figure III.

Riverside possesses another fine example



Figure X. Elizabeth Bard Memorial Hospital, Ventura, California

of the Mission style in its Carnegie Library, as seen in Figure IV. Here are several distinctive features in most pleasing combina-

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Figure XI. Harvard Memorial School, Los Angeles

tion. These are the stepped and scrolled pediment, the semi-circular arches, the chamfered and pierced bell towers, crowned by semi-circular domes, which, in turn, are surmounted by the peculiar Mission "lantern." The continuous plastered effect, the color, and the red-tiled roof concur in a harmonious result.

Figure Five represents the house of ex-State Senator Robert N. Bulla, of Los Angeles. It was designed by Mr. Moore, and built in 1900; it contains twelve rooms and cost \$12,000. This may be regarded as a type of simple Mission domestic architecture. It is of frame construction, sheathed and plastered on metal lath. The outside is painted in the "Mission buff" color. A newer method than painting is to mix the ground color pigment with plaster for the treatment of the exterior. Another method has recently been patented by Charles E. Richards, of Los Angeles, by which the pigment is mixed with the plaster and made perfectly waterproof. There are two styles of finish in the plaster: the rough and the smooth; the rough being generally preferred.

In the Bulla house the simple, chaste dig-

nity of the Mission style is preserved in the interior as closely as in the exterior. It will be observed that, as in the Missions themselves, both semi-circular and elliptical arches are here used; the arches being of different widths and thus offering a pleasing variation. The roofing is composed of burned red tiles, made after old models and costing, when laid, about \$25.00 per square of one hundred feet.

The driveway is composed of three sets of three elliptical arches. In the rear of the building is the *patio* (Figure VI), with eight semi-circular arches. This last might be classed as an out-of-door sitting room.



Figure XII. Residence of Mrs. Meeker, Pasadena

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It opens from the living room and from Senator Bulla's "den," and is made agreeable and homelike with swinging hammocks, palms, potted plants, birds in cages, etc.; while the open arches afford immediate outlook upon a charming flower garden reached by a short flight of steps.

Figure VII is introduced to show the adaptation of the Mission style to a simple cottage. This is the Consuelo residence in Los Angeles. The house is of one story and contains seven rooms. It was built at a cost of \$2,000. Although the roof is shingled, the tiling of the hips and ridges,



Figure XIII. "The Curio," Phoenix, Arizona

the broad overhanging eaves, together with the three semi-circular arches, give it a decided and pleasing Mission effect.

Of an entirely different character is the ornate residence of Brigadier-General Harrison Gray Otis, also at Los Angeles. It was built after the designs of Mr. J. P. Krempel, and shows the stepped pediment, semi-circular and elliptical arches, red tiled pyramidal roof, somewhat similar to that of San Carlos at Monterey, and an adaptation of the "lantern" as a chimney decoration (Figure VIII).

Another of Mr. Benton's buildings is shown (Figure IX) in the Woman's Club

House, at Los Angeles. Here is the buff plastered exterior, the arched colonnade, the stepped pediment, pierced for bells, and the red-tiled roof.

It may be well to note in this place a criticism suggested by Mr. Weeks's remarks. It will be remembered that he said: "All my buildings of the old Mission type I have endeavored to make express their purpose, and not to lose sight of the fitness of things by such vagaries as erecting a mission tower on a distinctly commercial building, or by placing the cross and niches for bells, on non-religious edifices." This, of course, is a point of taste which must be left to the preference of the architect and his employer. But there is little doubt, in my mind, of the strict justness of Mr. Weeks's criticism, if a pure style is to be maintained.

At Ventura we find the dignified, simple structure shown in Figure X. This is the Elizabeth Bard Memorial Hospital, which was erected a short time since by Thomas Bard, United States Senator from California. Here the continuous plastered surface, the red tiled roof, the pierced bell tower, the Mission pediment, and the semi-circular arches are the distinct features; while a slight touch of added Mission effect is produced by the somewhat insignificant buttresses, crowned with red tiles.

In the Harvard School at Los Angeles (Figure XI), the arched colonnade, the red-tiled roof and the Mission pediment have been used by Mr. Benton with pleasing effect. Here, however, we discover slight modifications produced by the introduction of Moorish details.

Figure XII represents one of the earliest domestic buildings erected at Pasadena in the Mission style; the architect being Mr.

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Figure XIV. The two already completed buildings of the California State Technical School, San Luis Obispo, California

T. W. Parkes, with whom Mr. Moore was at that time engaged. Built nearly nine years ago, at a cost of \$5,000, it originally contained eleven rooms, with a hall and a bath room. A short time since, three more rooms were added at an additional cost of \$3,000. The house was early christened "The Arches," and is owned by Mrs. Meeker.

Another adaptation of the Mission style is seen in the "Curio" building (Figure XIII), at Phoenix, Arizona. Desirous of owning a shop suited to their Indian basket and curio trade, Messrs. Benham & Brizard themselves designed this little structure, which they erected at an approximate cost of \$4,000. From its completion, it has been a source of attraction to all visitors at Phoenix, and is a most pleasing and useful adaptation of the Mission style.

Two of the most important buildings designed by Mr. Weeks are shown in Figure

XIV. These are the State Polytechnic School at San Luis Obispo. When the plans for this institution shall be completely carried out, there will be twelve buildings, with arcades and quadrangle. Their estimated cost will be a half million dollars. Upon this work Mr. Weeks has devoted much time and thought, producing results which are simple, dignified and altogether



Figure XV. Design for a Public Library, by Lester S. Moore, Los Angeles

MISSION ARCHITECTURE

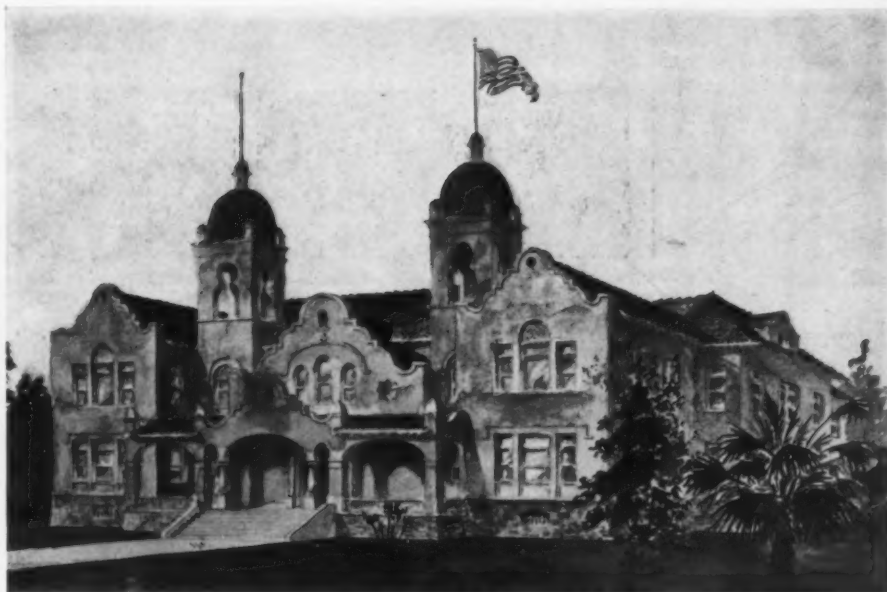


Figure XVI. Design for a County Court House, by Lester S. Moore, Los Angeles

admirable. The main building of Figure XIV is forty-seven by one hundred feet, while the dormitory to the right is forty by one hundred feet. They were begun on January 1, 1903, and completed November 1.

Figure XV is a sketch, planned by Mr. Moore, of a proposed public library; while Figure XVI is a design which the same architect submitted in a competition for the Riverside County Court House. The latter is the most effective modern design in Mission style that I have ever examined. The semi-circular and elliptical arches, the continuous plaster treatment, the heavy walls, the Mission pediment, the pierced bell tower, the egg-shaped dome, surmounted by a "lantern," and the red-tiled roofs, produce a combination faithfully representative, and yet admirably suited to modern purposes. Were I called upon to-day to erect a build-

ing of this nature, I should accept this plan of Mr. Moore's, with but one or two minor modifications.

Thus, in a somewhat cursory manner, I have introduced the general reader to a style of architecture already securely domiciled in California. It has long passed the experimental stage. M. Huret's comments express the opinions of many thousand visitors who come annually to Southern California, to be captivated not alone with its climate and flowers, but also with its charming houses. It must be confessed, however, that such a climate and such surroundings are needed, in order to justify such an architecture. In a cold region of gray skies, it would be out of place. So we are content that this Mission style should be regarded as a distinctive possession of that earthly paradise of which Californians are so justly proud.

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THE ADAPTATION OF ORNAMENT
TO SPACE. BY M. P. VERNEUIL.
TRANSLATED FROM THE FRENCH
BY IRENE SARGENT



IMITATION of space and nature of material: these are the two principal factors of the many interesting problems which offer themselves to the designer of ornament. And if it is instructive to formulate and to study these problems, is it not still more useful to cause them to be solved by eminent decorative artists? From such explanations all our readers will derive pleasure, while certain among them will

gain from the same source a fund of valuable knowledge.

In composing, the designer must strictly observe the two great laws which govern decorative art. These laws are simple, but absolute, and can be briefly stated.

First: the designer must adapt the ornamental forms which he employs to the spaces which he wishes to decorate.

Second: he must adapt the same ornamen-

tal forms to the qualities of the medium in which he works.

In the strict observation of these two laws resides, at least, in great measure, that which we name interpretation: that is, the resolute power which, selecting a natural element, reduces it to the state of an element of decoration.

But what is meant when the designer is told to adapt an ornamental form to the space to be decorated?

There exist several methods by which to decorate a given space. At the very least, there are two usual modes of procedure. To



Designs by M. Verneuil

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illustrate, let us choose an example: preferably a rectangular form,—the cover of a box. strictly contained within the allotted limits; unless, indeed, that an effect foreseen and pre-

arranged, influences him to construct his design otherwise. But even in such a case, he will always provide that his composition have an air of purpose and will, thus removing it from the class of *motifs* which are employed as expedients and common-places.

Using the first of these methods, cutting by chance, it would seem, into what might be called a ready made system of ornament, the artist establishes a rectangle equal to the space to be decorated, and applies to the box cover a design which is absolutely without fitness to its acknowledged purpose. The result in this case is a fragment of ornamentation applied, so to speak, as an afterthought, upon a given surface. By the same method and with the same units of design, one might equally well have decorated a circle, a triangle, or any other wholly different space. This method, let us hasten to say, although it is of very frequent occurrence, is unworthy of an artist. In such instances, the logic of composition is ignored.

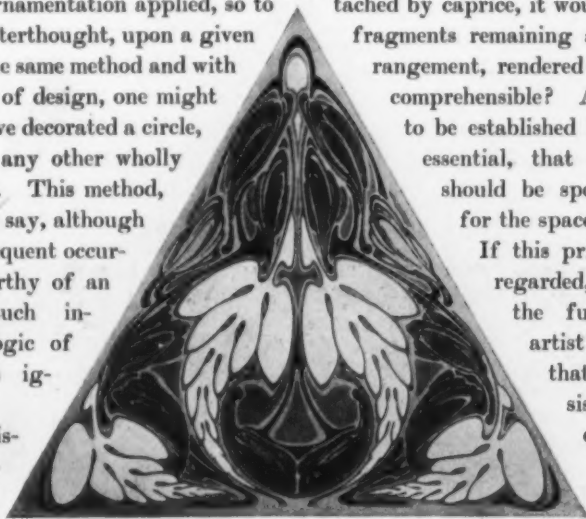
It is inadmissible for the designer, when confronted by a given

space to be decorated, to ignore the fact that ornament should be logically composed, and

designs in which the units are cut and detached by caprice, it would seem, and the fragments remaining are, by such arrangement, rendered more or less incomprehensible? And ought it not to be established in art, as a first essential, that every ornament should be specially composed for the space to be occupied?

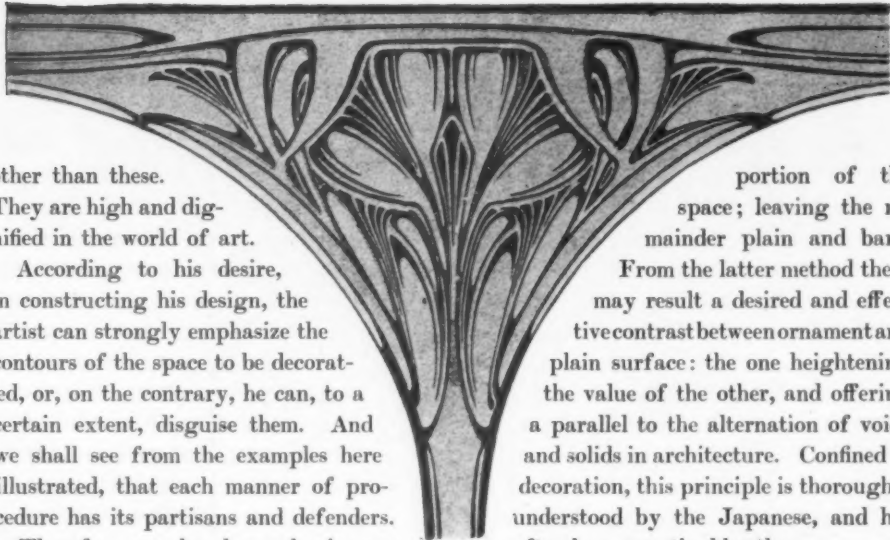
If this principle were disregarded, what would be the functions of the artist? It is evident that they would consist in composing commonplaces for indiscriminate use, good for all purposes, it

would appear, and in reality good for none. But the functions of the decorator are all



Designs by M. Dufrené

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other than these.

They are high and dignified in the world of art.

According to his desire, in constructing his design, the artist can strongly emphasize the contours of the space to be decorated, or, on the contrary, he can, to a certain extent, disguise them. And we shall see from the examples here illustrated, that each manner of procedure has its partisans and defenders.

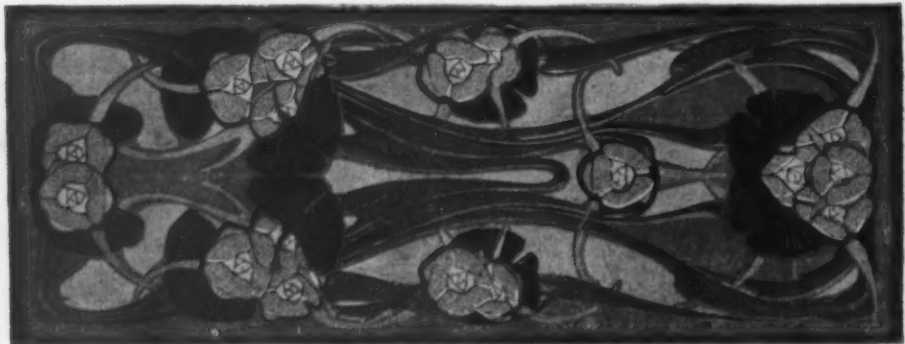
Therefore, we abandon as having no interest for us, all ornament not specially composed for a space to be decorated. It then remains for us to study the means which are at the command of the artist desirous of perfection in his work. Among these means, or rather these methods of procedure, two are prominent. Either the artist wishes to ornament the entire space, to cover it with homogeneous decoration; or he may localize the decoration, and confine it to a single

portion of the space; leaving the remainder plain and bare.

From the latter method there may result a desired and effective contrast between ornament and plain surface: the one heightening the value of the other, and offering a parallel to the alternation of voids and solids in architecture. Confined to decoration, this principle is thoroughly understood by the Japanese, and has often been practised by them.

In beginning our examinations, let us determine what course may be followed by an artist who wishes to cover a given space with homogeneous ornament, and, for illustrations, let us accept the designs which are found upon the first pages of the present article.

A rapid review allows us to note that five principal systems of ornament can be employed. These five systems may be thus



Designs by M. Dufrène

ADAPTATION OF ORNAMENT

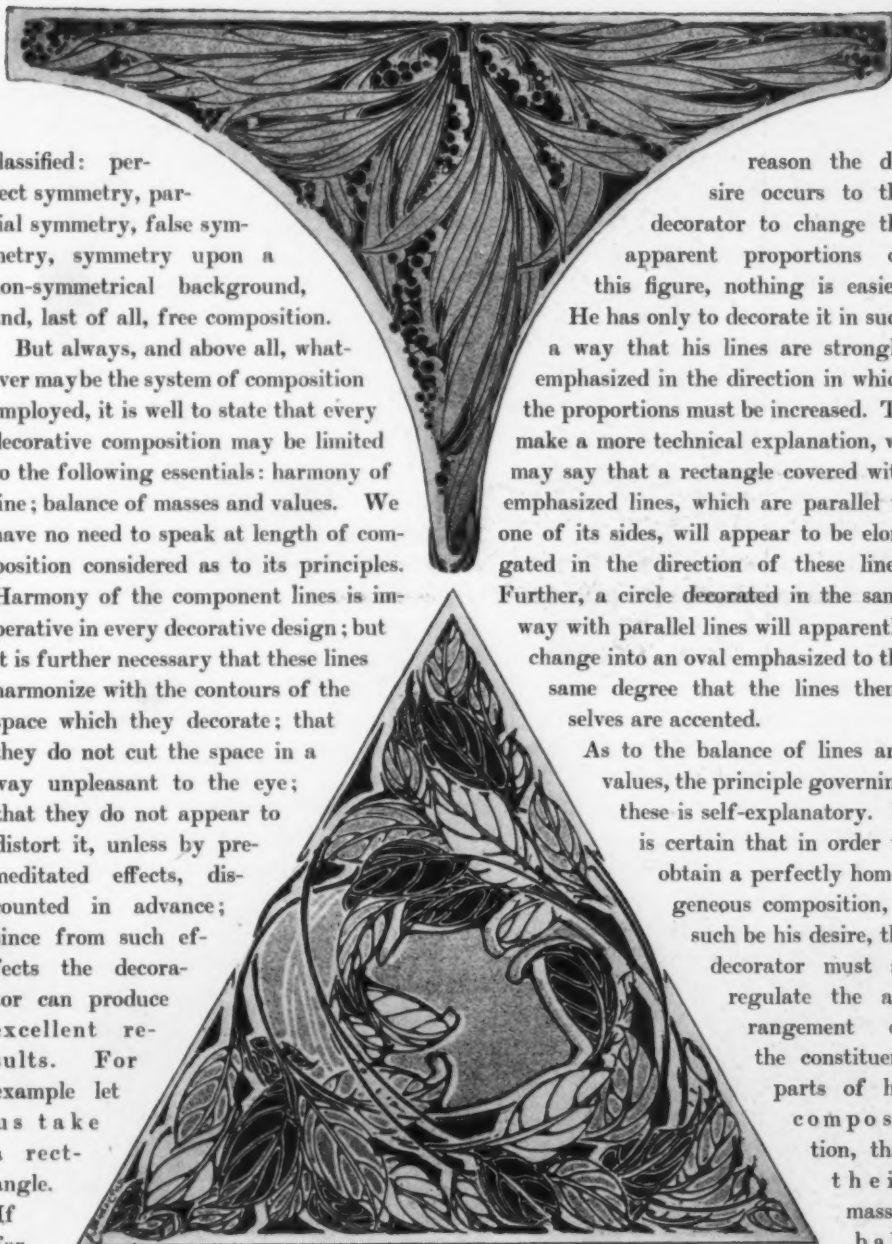
classified: perfect symmetry, partial symmetry, false symmetry, symmetry upon a non-symmetrical background, and, last of all, free composition.

But always, and above all, whatever may be the system of composition employed, it is well to state that every decorative composition may be limited to the following essentials: harmony of line; balance of masses and values. We have no need to speak at length of composition considered as to its principles. Harmony of the component lines is imperative in every decorative design; but it is further necessary that these lines harmonize with the contours of the space which they decorate; that they do not cut the space in a way unpleasant to the eye; that they do not appear to distort it, unless by premeditated effects, discounted in advance; since from such effects the decorator can produce excellent results. For example let us take a rectangle. If for any

reason the desire occurs to the decorator to change the apparent proportions of this figure, nothing is easier.

He has only to decorate it in such a way that his lines are strongly emphasized in the direction in which the proportions must be increased. To make a more technical explanation, we may say that a rectangle covered with emphasized lines, which are parallel to one of its sides, will appear to be elongated in the direction of these lines. Further, a circle decorated in the same way with parallel lines will apparently change into an oval emphasized to the same degree that the lines themselves are accented.

As to the balance of lines and values, the principle governing these is self-explanatory. It is certain that in order to obtain a perfectly homogeneous composition, if such be his desire, the decorator must so regulate the arrangement of the constituent parts of his composition, that their masses balance



Designs by M. Benedictus

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one another in the various parts, and, also, in the unified whole of the design.

So, also, the values of the color-elements of these masses must be the objects of similar care and study. Balance can thus be established for the whole composition, upon one or several axes. But these considerations are somewhat confused with those

which are to follow, and which concern the principles of composition previously explained.

The essentials of symmetrical composition are so well understood that it is not

necessary to linger upon them. Given, for example, a circle divided by a diameter, if

all the ornament occurring on the left of the diameter be thrust upon the right,—the diameter serving as an axis,—we obtain decorative symmetry: that is to say, all that is found on the left of the axial diameter, will be found again re-

versed on the right of the axis.

Naturally, decoration can be symmetrical with regard to one or several axes; as we shall find later by reference to our illustrations. In the head piece of the present



Designs by M. Benedictus

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article, the central composition is symmetrical with regard to a single vertical axis.

This is the most simple, as well as the surest and most rapid method of balancing a composition. The desire of giving variety and spontaneity to designs which are somewhat too regular and precise, quickly causes the artist to seek other combinations. Thus partial symmetry follows.

This latter condition is illustrated in the right hand *motif* of the headpiece. The two flowers are absolutely symmetrical with regard to the vertical axis. But, on the contrary, the stems and the leaves, no longer obeying the same law, break the monotony of the composition by introducing an unforeseen element. It is not necessary to say that the axis can cut the composition in various directions, and, pass, for instance, diagonally through the square.

Still there exists a certain stiffness, even in partial symmetry, while false symmetry necessarily gives a greater freedom to the composition; although often leaving it that air of fine balance which is so agreeable to the eye. But, in this case, the symmetry is only apparent, and if equal masses and like values balance themselves with regard to an axis, it is meanwhile easy to discover that the symmetry ceases here, and that the drawing and details are wholly dissimilar to one another. These conditions are illustrated in the left hand square

of our headpiece, and, in this case, we deal with symmetry of mass, not with symmetry

of form. Another method presents itself, which may be described as follows: Under a decorative *motif* of symmetrical construction, there passes a secondary *motif* which is non-symmetrical. A mixed effect results; giving to the design an appearance of fancifulness, which stops short of confusion, because of an existing basis of order and harmony. Examples of this method occur in our illustrations of certain designs by M. Mucha.

A final method resides in free composition; the designer being restricted

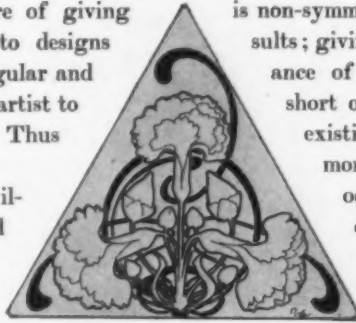
to no other consideration than that of obtaining a good result, while following the dictates of his own imagination.

We shall now pass in review the different series, which have been variously treated by several artists, who have inscribed differing ornamental *motifs* in similar spaces. We shall again deal with the principles of composition which we have just enumerated.

M. Dufrené prefers a middle way between the direct interpretation of natural forms and the realistic treatment of forms which are purely conventional. He employs the flower; but the flora that he loves is peculiar to him, and can not usually be directly connected with Nature, even as interpreted by artists. His plants are works of the fancy, without having

in their composition that element of unreality which the imaginative oftentimes do not know how to avoid, and which becomes the source of unpleasant

surprise. The plants of M. Dufrené do not, but they might, exist. They are constructed



Designs by M. Mucha

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rationally; they do not shock the spectator; they appear to be derived from Nature. From this flora the artist obtains excellent results, without, however, devoting himself to one system; since one of his designs which we illustrate is built upon pure linear forms.

The rectangular composition of M. Dufrène is the lid of a jewel-box decorated in lacquer. His structural system is simple, and admits an axis parallel to the longer side of the space. The decorative arrangement is symmetrical with regard to this axis. The masses are well balanced, and the solid composition quite homogeneous. The ornament, in graceful, sweeping lines, covers the given surface, showing, however, several interior open spaces.

On the contrary, in the circle representing a lace doyley, M. Dufrène has reserved a vacant center. The use for which the design was intended, indicated this treatment as the most natural one to be followed, and the artist accepted it without hesitation. In this case, the ornament is limited by two concentric circles, but it is in no wise symmetrical.

In this piece the masses are finely bal-

anced, and, in order to give the eye a certain confidence, a false symmetry has been estab-

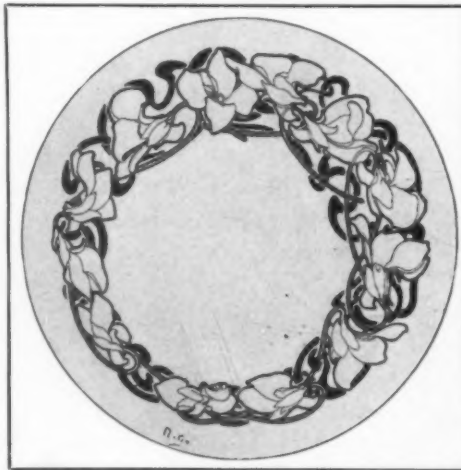
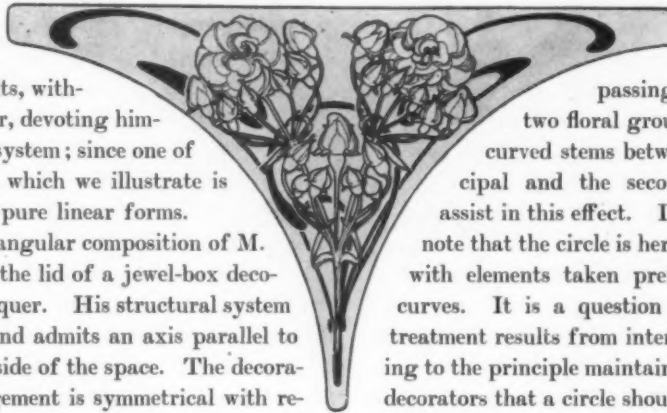
lished according to an axis

passing through the two floral groups. The two curved stems between the principal and the secondary leaves assist in this effect. Let us further note that the circle is here ornamented with elements taken preferably from curves. It is a question whether this treatment results from intention, according to the principle maintained by certain decorators that a circle should exclusively receive decoration based upon curves; or whether the artist, caring little for systems, sought primarily effect and his own visual pleasure.

In his triangle, which is a portion of a mosaic of tiles, the artist derives his decora-

tive elements from the unreal flora that is so dear to him. The composition is here solid, entirely filling the given space. Furthermore, it is symmetrical, and extremely well arranged, with careful adjustment of masses, values and tones. It offers an agreeable harmony of line and a general effect without dryness.

This fault might, perhaps, be attributed to the decorative *motif* for a tympanum,



Designs by M. Mucha

ADAPTATION OF ORNAMENT

designed by the same artist. But this defect, if such exist, is the result of the pure linear forms here employed. Moreover, the lines are successful, and the symmetrical composition perfectly assimilates the given space, ornamenting it in a pleasing manner.

M. Dufrène, in these four compositions, has evidenced his usual skill, and we find in each one of them the qualities of an imaginative artist who is able to restrain himself from childish exaggerations, to which many artists have abandoned themselves, in the delusion that they were creating a style.

It is one thing to create a style, and quite another to give style to one's works. And if M. Dufrène can not claim the honors of an inventor, he is able, at least, to give to his decorative designs a character which belongs to them alone, and which, gradually growing stronger, will serve to make known the personality of their author.

M. Benedictus, it would appear, seeks also to impart to his compositions, a special distinction. His conventionalism is easily recognizable, and although he does not limit himself to the resources offered

by Nature, for the most part, he derives thence the principles of his ornament. Flora

and fauna attract him equally, and from the elements drawn from these two kingdoms he

produces excellent results. In his rectangle,

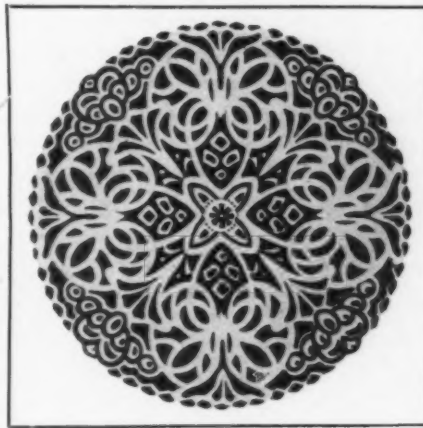
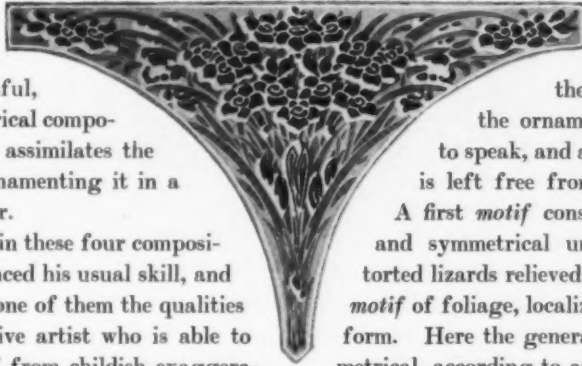
the arrangement of the ornament is double, so to speak, and a part of the area is left free from all decoration.

A first *motif* consists of a double and symmetrical unit of two contorted lizards relieved against a second *motif* of foliage, localized into a definite form. Here the general design is symmetrical, according to an axis parallel to the shorter side of the rectangle. The whole is extremely decorative, and well balanced as to line, lights and darks, voids and solids.

For the ornamentation of his circle, M. Benedictus, like M. Dufrène, has chosen curved figures. Dividing the given surface into three equal parts, he has employed a *motif* which appears to be three times repeated.

But it is only an illusion, a false resemblance; for, if the foliage and the stems are identical in the three cases, the flowers differ, each time, and present variety, there where the eye, unwarned, perceives only a simple repetition. The result is not without character and effect.

In the triangle, the scheme is less frank, and, perhaps, less successful. Undoubtedly, the localization of the leafy masses in



Designs by M. Auriol

THE CRAFTSMAN

the angles is a fine method of treatment, which leaves the center of the composition free and clear; but it is to be regretted that the stems which, although remaining inside the exterior triangle, appear to deform it by exceeding the limits of the interior triangle, to which figure the ornament is almost entirely restricted. Otherwise, the treatment of the foliage is full of interest, and the composition, wholly without symmetry, is very pleasing in its freedom. In the ornamentation of his tympanum, the artist—who seems to prefer liberty of design to the subordination of symmetrical units—has sought only to balance the masses of flowers and leaves of the mimosa plant which he has chosen as his decorative principle. The design is charming and cohesive; the lines of the leaves either harmonizing or contrasting well, one with the other.

M. Benedictus is an excellent decorator. He is able to impart to the natural elements which he employs a distinctive style; while his color, full of resource, adds still further to the interest awakened by the composition.

In Mr. Mucha we approach a less severe and studied talent, and if his compositions have less character than those of the preceding artists, they are, perhaps, more comprehensible to the public, for whom conventionalization is a defect rather than a quality.

M. Mucha uses a double system of compo-

sition, in the sense that in the same design he confronts purely conventional forms with



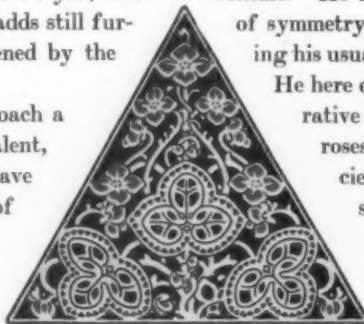
natural elements scarcely translated from realism. A floral decoration, almost naturalistic, may occupy the first plane of the design; while

a simple scheme, thoroughly conventional, sometimes very dry and hard, completes the whole. In his rectangle, the artist has treated, in an original and picturesque manner, a branch of mimosa; providing, however, that the general curved direction of the plant should be agreeable and graceful. Behind, upon the background, there winds one of the forms of which we have previously spoken, and which seem to be favored especially by this artist. It is open to question whether the two systems—the highly naturalistic and the purely conventional—harmonize perfectly with each other, but the result is not ineffective.

In his tympanum, M. Mucha has adopted a somewhat less free and characteristic scheme. He has yielded to the demands of symmetry, but yet without abandoning his usual ornamented backgrounds.

He here employs effectively his decorative theme built upon full blown roses and buds of the same species. In his triangle, the scheme is similar; the elements only being changed, by the substitution of the carnation for the rose.

In his ornamental treatment of the circle, M. Mucha is emphatic. He believes that a circle should be decorated not only



Designs by M. Auriol

ADAPTATION OF ORNAMENT

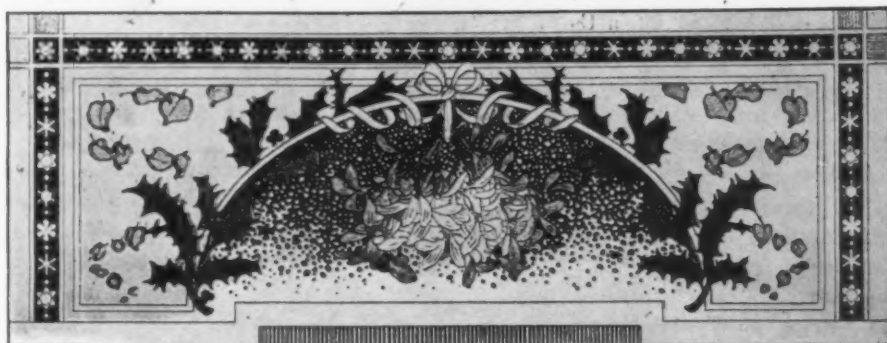
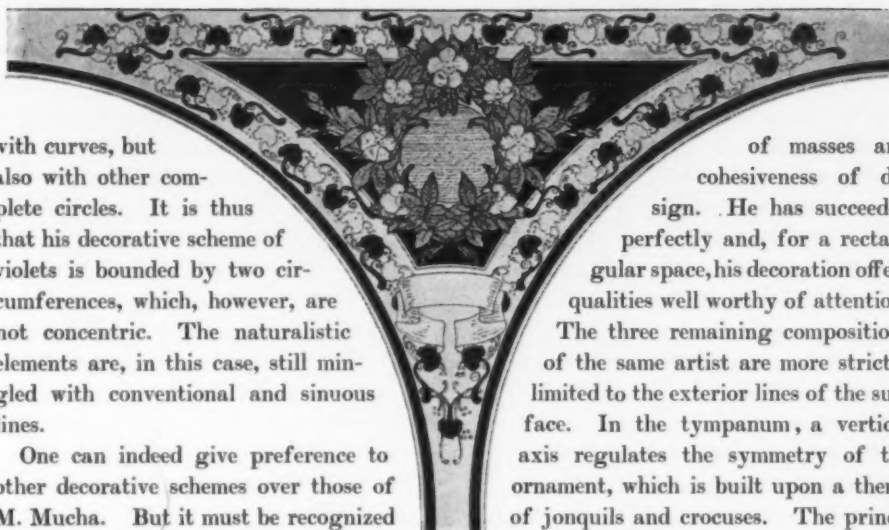
with curves, but also with other complete circles. It is thus that his decorative scheme of violets is bounded by two circumferences, which, however, are not concentric. The naturalistic elements are, in this case, still mingled with conventional and sinuous lines.

One can indeed give preference to other decorative schemes over those of M. Mucha. But it must be recognized that he plays like a virtuoso the themes which he elaborates into compositions.

We now pass to a designer, M. Auriol, whose schemes, constructed in a severer and more arbitrary style, are varied in appearance, but ornamental above all other characteristics. In his rectangle, this artist holds a free although firm hand, employing an indefinite, perhaps a conventional flora. His sole care, in this instance, outside of general effect, has been to produce balance

of masses and cohesiveness of design. He has succeeded perfectly and, for a rectangular space, his decoration offers qualities well worthy of attention. The three remaining compositions of the same artist are more strictly limited to the exterior lines of the surface. In the tympanum, a vertical axis regulates the symmetry of the ornament, which is built upon a theme of jonquils and crocuses. The principal effect to be noted in this example is the marked localization of the yellow notes of the blossoms, grouped in balanced masses.

In the decoration of his circle, M. Auriol, although still basing his theme upon natural forms, conventionalizes them to a greater degree, as is seen by his treatment of the flowers and leaves of the convolvulus. Here the design is symmetrical with regard to two axes perpendicular the one to the other. This is equivalent to repeating the symmet-



Designs by M. Simas

THE CRAFTSMAN

rical motive four times in the composition. The design is solid and the extreme conventional treatment is highly decorative.

In the triangle the same system of ornament is again employed. It is also again symmetrical according to a vertical axis.

M. Auriol here shows the various treatments to which he subjects a single form in conventionalizing it, and, also, the great care of balance which he never fails to exercise. The same care is evidenced in the examples here illustrated from the work of M. Simas, although the artistic ideas of this decorator are derived from a wholly different source. He is more a product of the schools, and with him imagination holds a less important place. But this fact does not at all detract from the value of this excellent artist. His works awaken a different, although an equal interest.

In his rectangle, M. Simas presents an allegory of winter. First, we remark a well defined design in the border and the interior division, the latter of which is made by a round arch. This emphasis laid upon the design, is a characteristic to be noted in all our examples borrowed from the work of the same artist.

From the summit of the arch a bouquet of mistletoe is suspended; while branches of holly decorate the

sides, and meet at the top the knot of ribbon which holds the mistletoe in place. In the

background, behind the arch, snow is falling. In the spandrels, dead leaves are whirling in the wind; while frost, flowers, or crystals, ornament the border enclosing the composition, which is symmetrical only in the general scheme.

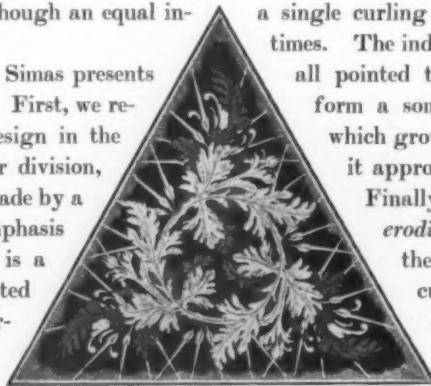
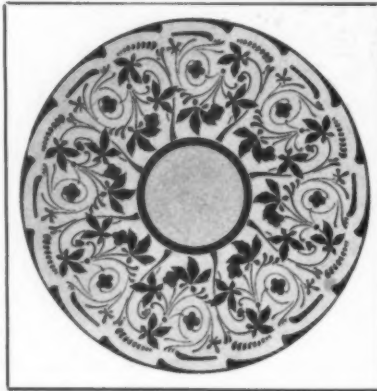
It is the same with the composition decorating the tympanum. A border of ground ivy ac-

centuates the form of the space, the center of which is occupied by a heavy wreath of eglantine roses. A scroll, arranged in folds, fills the tapering space below the wreath. The decorative work of M. Simas is, in general, very architectural, and the two examples which we illustrate will confirm this statement.

In his circle decorated with *septifolium*, a single curling *motif* is repeated eight times. The indented leaves of the plant, all pointed toward the center, there form a somewhat solid decoration, which grows lighter and lighter, as it approaches the circumference.

Finally, in the triangle, the *erodium* serves as the basis of the ornament. A plain circular space is left at the center, from which three masses of foliage are thrown out to fill the angles. The

spurred seed-vessels of the plant are carried round the whole extent of the background.



Designs by M. Simas

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Points deserving great praise in these designs are the elegance and the architectural quality of the composition, as well as the artistic restraint which is everywhere evident.

In the designs of M. Grasset contrary principles are noticeable. Independence is dominant. There is no structural composition, and a most successful imaginative quality enables the artist to master his problems of space and decorative effect. The balance of masses is here carefully assured, but the composition is free from all restraint: a fact which does not prevent it from having been well studied beneath an appearance of absolute ease. Another detail to be observed in these designs is the great simplicity prevailing throughout them; as, for instance, two flat colors produce excellent effects, without the aid of half-tones or gradations.

This simplicity is delightful in the drawing and the arrangement. The hydrangeas of the rectangle appear to be untrained plants, growing as if by chance. The water iris, with fully expanded blossom, and lanceolate leaves, is presented with careless grace. The hyacinths of the circle, with their upright, almost rectilinear foliage, harmonizing or contrasting exactly with one another, denote no perceptible labor of drawing. It is indeed one of the essentials of art to disguise effort, to offer the spectator only the pleasure of the finished effect, and to conceal from him the difficulties encountered by the artist during the course

of his work. The labor must not be visible, nor the successive attempts be suspected. On

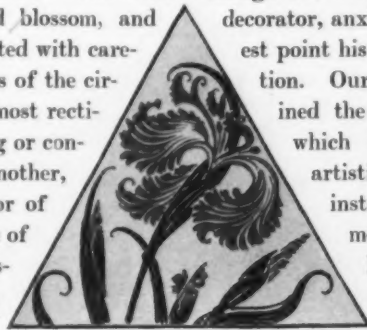
the contrary, the work must appear spontaneous, produced by

one throe of the imagination, and this quality is manifest in the designs of M. Grasset which are here reproduced. In his tympanum, the artist traces with masterly ease the fragile stems of his poppies, bending them at will with the utmost grace, and folding again and again their indented leaves in exquisite convolutions. At the same time he maintains a perfect balance of mass, and the harmony of the straight and the curved principles.

In the two compositions of M. Lalique, the structure of the design is more apparent. Imagination of another kind prevails.

It is legitimate in this place and connection to speak of M. Lalique; although, for many persons, he is only the distinguished restorer of the jeweler's art. And this would seem to be a title sufficient to satisfy the most ambitious. But yet it is not enough for this artist, who is at heart a decorator, anxious to develop to the highest point his gifts of grace and distinction. Our readers have already examined the decorations of his house, which may be characterized as artistic treasure-trove. Such, for instance, are the bas-reliefs in molten glass so beautifully luminous, which ornament the great street-door of his gem-like marble palace.

In our illustrations, he appears in the part of a decorator of plane surfaces, and



Designs by M. Grasset

THE CRAFTSMAN

our only regret is that he is not sufficiently represented in our present article.

In the triangle decorated by the artist, two cock's heads are shown confronting each other. The conventionalized crests and feathers serve admirably to fill the angles; while beneath the heads, which are full of character, a plain space is reserved. The cock, it would seem, is a favorite *motif* with the

artist, who often derives from it admirable results. His use of the same theme will be remembered in a diadem-like comb, exhibited at the Exposition of 1900, where a cock's head, exquisitely treated, held in its wide-open beak a large, clear, precious stone, a topaz, if we mistake not. In this piece, the open spaces made by the contour of the comb outlined with extreme delicacy, as well as the decorative quality of the general scheme, gave an artistic quality rarely to be expected or attained. But the same artist has produced a similar decorative effect with the two heads so simply treated in our illustration. And this effect proves that the value and interest of a work do not proceed from

extreme complication. They result rather from the style with which the true artist is

able to permeate his creations. M. Lalique excels in modifying, in simplifying, natural

forms. Every day we see him transforming into jewels the wayside flower and the most commonplace insect, which assume style and dignity by passing through the medium of his powerful personality.



At the end of this rapid examination of decorative compositions a single conclusion is reached.

First of all, one must recognize that, in order to obtain one and the same result, the seven artists here represented have employed various means. Symmetry is seen side by side with free design, and even in the different drawings of a single artist. This fact would seem to indicate that all theories of composition are useless, and that the artistic perceptions of the decorator, together with the result obtained, are the only essentials of value.

Every designer obeys his temperament, and in this he does well. M. Simas prefers free-



Designs by M. Grasset

dom, while M. Grasset composes more severely and coldly, using more regular and tra-

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ditional methods. He has recourse to symmetry and repetition.

Method is nothing. Result is all essential. This answer should be made to the champions of system, who confine individuality within a field too small to allow sufficient freedom for its development. It is, indeed, easy to learn to compose with accuracy: to balance line, mass and color. But how much more difficult it is to find an artist really worthy of the name, who is able, not merely to fill a given space, but, also, to impart to his design a distinction, a style, which is the peculiar property of his genius. The occurrence is rare, but it is not impossible, as it is proven by our illustrations. For an amateur even, however ingenuous he may be, can never mistake a Grasset design for an Auriol, or a Dufrené for a Mucha. And the reason for such clearness resides in the fact that these artists have been able to acquire that rare possession, distinction.

An interesting subject for study would be the respect for personality in artistic education, and the means adapted to de-

velop, to excite this individual character, without which every artist is stricken with mediocrity. Undoubtedly, it is well to compose faultlessly. But often one sees teachers of art shudder with indignation at the sight of a design which is outside the ordinary type, which ignores formulas and creates a blot upon a uniform area of work. It is natural for a strongly original master to attempt to infuse his own personality into his students. But would not his task be a

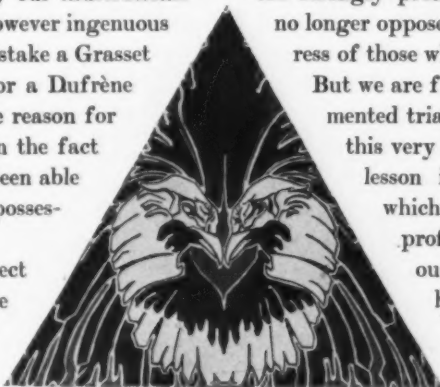
higher one, if, eliminating his own preferences, he sought to develop in each of the young talents confided to his charge, the sense of individuality and character, to heighten qualities which later, after long and painful struggles, might manifest themselves brilliantly, before their possessor was himself aware of their existence?

It might, perhaps, be even desirable that an art teacher should lack strong personality, provided that, thoroughly acquainted with the technicalities of his subject, he should seek, not only to transmit his knowledge to his students, but also to develop their special aspirations; as in this case, his own too strongly pronounced qualities would no longer oppose and obstruct the progress of those whom he would lead.

But we are far afield from our ornamented triangles and circles. Yet this very digression is an object-lesson in decorative art: one which could be extended with profit. By thus enlarging our area of observation, we hope to present, not only designs by French artists, but also those of decorators of other nationalities.

By this means, our readers will be enabled to study different methods of solving an artistic problem, as, also, to examine from the same point of view the resemblances and the differences presented by the various schools of decorative art. It is advantageous to see the same form or space treated successively by French, German, English and American designers, all of them excellent in their profession.

But our ambition is higher still. Not



Design by Lalique

THE CRAFTSMAN

content with this project, we hope, not indeed to reveal, but, at least, to indicate and emphasize those resources of the decorator which are as yet too little known. We allude to the infinite treasures of Nature. Only too often the artist, pressed for time, and oppressed by routine, keeps jealously to the beaten paths. The floral kingdom alone claims his attention, and even then it is to a chosen aristocracy that he addresses himself; since there are a thousand little blossoms, delicate and various in form, which are neglected by those who do not wish to see them, or who can not appreciate their charm. Mosses, the white nettle, and other humble growths invite study and wait to be conventionalized. And, outside the floral kingdom there lies the realm of insects! What forms are there! What sumptuous color-schemes in which all boldness and all harmony are successfully attained! From Brazil and from the Congo Free State we obtain the richest, strangest, most diverse forms of life, capable of satisfying the most exacting dreamer. In these species the most precious substances: gold, silver, enamels, deep-toned velvets, seem to be used in profusion in order to charm and dazzle the artist.

It would be imprudent and useless to attempt to reveal the wealth of these riches, which are inexhaustible. But it is hoped that through the study of certain types, some enthusiasts, extending these researches, will be enabled to increase the already known resources.

Beside the world of insects, there lies the world of birds, of fishes, and the world of microscopy. Our project is to touch lightly and consecutively upon each of these subjects.

If the animal in its entirety does not invite the artist, a thorough examination will yet reveal in the details, forms either exquisite or strange, sometimes unique, and often charming, which decorative caprice can utilize and raise to an artistic rank until the present time monopolized by plants and by the animals regarded as of noble type.

The days are past when the lily, the iris, the poppy and the eglantine rose seemed alone worthy to enter into decorative design. Also, beside humming birds and butterflies, there exist other insects, and we promise ourselves the pleasure of examining many such within the limits of these pages.

*From the December, 1903, issue of
"Art et Décoration"*

A FORGOTTEN ART

A FORGOTTEN ART. BY ISABEL MOORE

THE romance of the sea finds varied expression, but perhaps none is so weighted with the lingering memories of old tales and gallant deeds, so imbued with the fragrance of the "salt sea, where the sea gull flies," as the figure-heads of those wooden ships that in former times bore the British sailor and soldier across the wide waters of the world.

The passing of wooden ships saw the passing of the art of figure-head making. These fine old pieces of ornamentation were not, as is generally supposed, carved from solid blocks of timber; but were built up, bit by bit, cunningly devised and fitted, by men



Gazing with far seeing eyes



Figurehead of H. M. S. Edinburgh

whose devoted lives were inspired with love for the creations of their craft, and who, in company with their work, are now almost forgotten.

In a half-deserted way the officials of the English Admiralty have recognized the great historic value attached to such figure-heads as survive—especially figure-heads of famous men-of-war—and there are in the Royal dock-yard of Davenport, England, a number of them, more or less promiscuously piled up in sheds, that form a sort of nautical museum, but the finest and most valuable are in the possession of private owners, such as Castle & Sons of Baltic Wharf. Within a stone's throw of the Tate Gallery, gazing with far-seeing eyes across one of London's great thoroughfares, stand several colossal and silent sentinels, who, in former times, have faced gale and hurricane unflinchingly, and plunged through un-



Loft of Messrs. Castle and Sons, Baltic Wharf



Snuffing the breeze across a London thoroughfare



Messrs. Castle and Sons, Baltic Wharf, London.
Main entrance

A FORGOTTEN ART



Alone in his neglected corner

known seas. They now guard the dock-yards of a man who loves them and has saved them from destruction. Within this domain each of the motley crew of sea-farers has wisdom in his uplifted face and his value is enhanced by the strange mystery of vicissitudes. At their feet, all unheeded, lie piles upon piles of dismantled lumber cut into lengths, and odds and ends of driftwood that ultimately give forth their wonderfully colored flames in English fireplaces: for, in their practical moments, Messrs. Castle and Sons sell for commercial purposes the wooden walls of the British navy.

Another aspect of the prosaic side of these Admiralty shipbreakers is to be found

in the office loft, where finished garden seats made from old ships' timber are on inspection. Strange fate is it for such weather-beaten and hardy planks and blocks, brinsteepped and seasoned, to find a resting place in their old age upon peaceful lawns or under budding hawthornes. Among the newly finished garden seats in the loft, are yet other figure-heads,—each with its own bit of personal history and of unique experience. Above them, on the rafters and upon the walls, are the name boards of every ship that has been broken up by the firm: a record that, in its suggestion of romance, is hardly excelled by any record of the sea; for not only are ancient men-of-war and antiquated sailing ships brought in to be broken



A group of ancient friends

THE CRAFTSMAN

up, but, also, wrecks picked up adrift, or dislodged from reefs, where they have foundered, and actual derelicts from which have vanished every vestige of humanity. All that is now left of their actual substance is an occasional figure-head.

Among the many attractions of the Baltic Wharf collection is what is called "the Téméraire mantelpiece." It was made from the mahogany taken from H. M. S. Royal Albert, one of the last three-deckers built for the British Navy, and it is inlaid with oak, recovered from the wreck of the Royal George,



The Téméraire Mantelpiece



Two nameless boon companions

which foundered off Spithead in 1782, with Rear Admiral Kempenfeldt and "twice four hundred men on board." At either end, the mantelpiece is supported by a figure of Atlas, the actual figures taken from the stern of the Téméraire, the hardest fighter of the British ships at the battle of Trafalgar. She was broken up in 1838, and Turner's celebrated picture of her last berth has served the double purpose of enhancing his fame and of perpetuating her renown.

That there is inspiration to be found among these memories of "those who go down to the sea in ships," is shown by

A FORGOTTEN ART

the fact that several eminent marine artists, among them Wyllie, have gone to Baltic Wharf to paint their pictures; while as long ago as 1879 there was exhibited in the Royal Academy, by H. Stacey Marks, R. A., a picture representing two old naval pension-



ers looking up at the figurehead of H. M. S. Edinburgh. The title of this picture, "Old Friends," indicates the loving associations that linger on among the ancient glories of a handicraft that has passed.

[EDITOR'S NOTE]

IT is comforting to know that human endeavor resulting from zeal, intelligence and artistic skill, is never lost. This is proven, in one instance, at least, by the action of Mrs. Moore in collecting the information and illustrations with which she has provided the readers of *The Craftsman*. The picturesque figure heads of which she writes, have largely disappeared from the great waterways of the world, except from

the sailing vessels of the Mediterranean where the semblance of the Virgin, Star of the Sea, and of Saint Nicholas, patron of mariners, protect some favored barque from the fury of *mistral* and *scirocco*.

Among Mrs. Moore's illustrations that of the "Téméraire mantelpiece" has the greatest general interest, since it is associated with Lord Nelson and Turner. In this instance, too, the carving is of unusual merit; the two figures of Atlas being quite within the classic type, and wrought in the style of the wooden statues of the seventeenth and eighteenth centuries, which are found in such profusion in the churches of the Low Countries.

Another interesting figure is the one characterized as "Alone in his neglected corner." It represents some English admiral, as is shown by the truncheon borne in the left hand. The rich dress, the ornate details of which are much more pleasing than if they were treated in the harder, more unyielding medium of marble, shows the subject of the portrait statue to have been also a Knight of the Golden Fleece.

A third figure described as "gazing with far-seeing eyes" has the face and expression of Sir Galahad in quest of the Holy Grail. It represents some crusading sovereign, or it may be King Arthur himself. The face of a strong Northern type, is rendered with real artistic power; while the storied corslet and stole, with their figures and ornament, give equal evidence of good craftsmanship.

Altogether, this collection constitutes in itself a small marine museum which should be preserved intact as a memorial of the days when romance colored sea-faring life, and steamship trusts were things of the distant future.

THE CRAFTSMAN

CLAY MODELING. AN APPRECIATION OF ITS VALUE. BY C. VALENTINE KIRBY

"OH, yes, making mud pies," and the visitor's face beams as he enters a modeling room, for although clay properly handled is not mud in any sense, there is something so delightful about it, that visitors almost invariably recall their mud pie days. Clay, however, becomes mud only in the hands of the most inexperienced persons. In its proper condition it is the cleanest plastic medium known, and the most valuable in all the world as a means to develop skill in craftsmanship.

Out of clay our remotest ancestors fashioned their rugged vessel forms and scratched crude designs upon them, or created the grotesque semblance of a god. The discoveries of clay works among the remains of the earliest savage tribes, in all parts of the world, would indicate that clay was not only universally used, but that its use antedated drawing and painting.

In our plan of art-education to-day, drawing has a firm place and rightly so, but clay modeling as a factor of true culture has not yet come to its own. And yet, drawing might better be omitted than clay modeling; for while drawing is the representative of form, modeling is the actual construction of form and means personal contact with reality. We often wonder at the feebleness of many of our modern artists and artisans, as we are amazed at the consummate skill of a Ghiberti, a Donatello, a Cellini, or a Michelangelo. We aspire to reach the heights attained by them, but we are not willing to follow the trail which they

blazed. They were craftsmen and not ashamed of it, and they put art into the humblest utensils, considering them worthy of their skill. Donatello was equally skilled in the art of working in clay, marble-cutting, wood-carving, and the chasing of precious metals.

Ghiberti and Cellini sketched in clay and wax the thoughts which found permanence in gold, silver, or bronze. And there are still in existence little clay studies of human anatomy which Michelangelo executed, in preparation for the marble statue. In building up the form in clay, he built up a

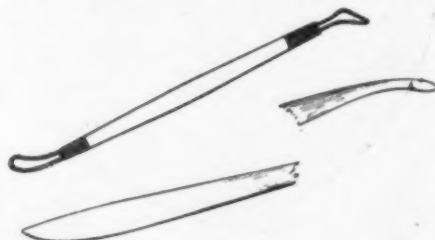


Figure I. Modeling tools

counterpart in his own mind, and in the block of marble which might have had no meaning or value to others, Michelangelo saw a slave struggling for freedom and released him.

The best art schools in this country and Europe require clay modeling, and it is to be observed that those who model, render form on a flat surface better than those who give their attention to drawing alone. A draughtsman may soon forget the model who posed for him, but the modeler is able to draw from memory in many positions the model he has made perhaps years before. Drawing means the interpretation of a single view; while clay-modeling requires the actual construction of many views, and de-

CLAY MODELING

velops the muscular sense and man's master sense of touch. For the hand with countless nerve fibers in each finger tip, is man's only direct means of contact with his environment. With it he becomes cognizant of hard and soft, rough and smooth, hot and cold, heavy and light. It is the hand which models our statues, paints our pictures, fashions our dwelling and constructs our machines, and yet, even in these days of manual training, there are countless schools

It is the purpose of this article to show how clay can be used with very little trouble in the school room, work-shop or home. They who are training our children, as a rule, have no liking for clay, because they are ignorant of its proper care and treatment.

Clay is found everywhere, but in its natural state it is rarely available, until it is freed from gritty impurities. A pottery of some kind is generally at hand, at which



Figure II. Hand modeled vases, designed and executed by children under six years of age

all over the country which are training this marvelous member to write and figure only. Clay modeling offers the best general training in accurate vision and skilful handling, preparatory to a hundred crafts, and it is so inexpensive that the poorest rural school can offer it: an advantage which is in keeping with these days of craft revival. Surely, people would not willingly withhold such a valuable medium of expression, if they appreciated its value and understood its uses.

clay can be purchased ready for immediate use, at one, or one and a half cents the pound. The quality of the clay depends, of course, upon the quality of the potter's product. If he manufactures coarse jars, his clay necessarily will not be so fine as that of the maker of high class wares. In the latter case, the clay is not only filtered thoroughly, but it is afterward forced through the fine fibers of many heavy canvas strain-ers.

THE CRAFTSMAN

When the clay is received, it should be placed in a wooden receptacle (a common soap box will answer), with damp cloths at the top. Nearly every book on the subject advises the use of earthen jars, but from this use great difficulty is occasioned. The clay on the top is inclined to be too hard for use, while that near the bottom is sticky mud. A wooden case, on the contrary, will absorb the superfluous moisture, and the clay, even at the bottom, will be found pliable and plastic, without sticking to or soiling the fingers in any way. If the moisture extend beyond the box to the floor, a tin or zinc pan may be put on the outside, but never on the inside.

The care of the clay is the most important consideration, for if the substance is too wet, it can not be used, and if it is too hard, the children will rebel. Either the cloth on the top of the clay may be kept moist, or the clay may be sprayed with an atomizer. A garden trowel is an excellent tool for removing the clay from the box. Only the clay for immediate use should be handled, for the heat from the hands dries it and reduces its plastic quality. As fast as crumbs accumulate, they should be picked up by a larger piece to which they will readily adhere. In this way no litter will result, and no evidences of clay will remain.

Ordinarily slates, boards, or strips of oil cloth, should be provided, on which to confine the work. Common roofing slates are excellent, and when it is desired to preserve

the study in a moist condition, a damp cloth may be laid on top of the model. A good method is to slide the slates on little cleats into a closet. This is a great economy of space, and many may be moistened at one time with an atomizer.

There are some who object to clay in educational work, because they are afraid that its repeated use might result in the propagation of disease germs. But the Board of Health in one of our largest cities reported

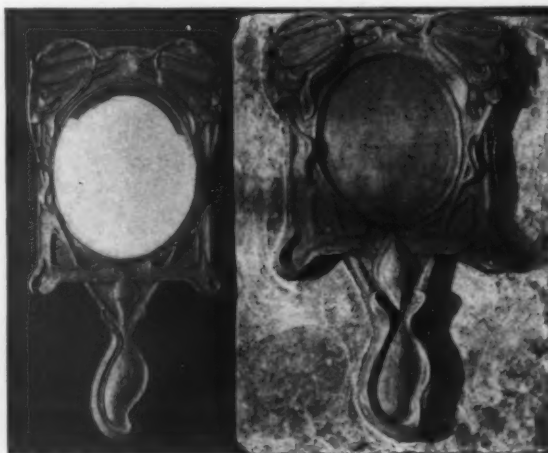


Figure III. Preparatory clay model, with completed hand mirror carved in mahogany

that such a result is most improbable and recommended its continued use. If the clay is allowed at intervals to dry thoroughly, it will purify itself in the process. When clay is dry and hard, it should be broken into small pieces and if water be frequently added, through a cloth on top, in a few days, it will be ready again for use. An oil cloth cover placed over any moist model will greatly reduce the evaporation.

Although modeling tools are a necessity in clay work, it must not be forgotten that

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it is the feeling in the fingers which should be cultivated, and that tools are made for the small detail work which the fingers are not able to do. These tools are generally of polished box wood, although some made from wire are useful in many ways. Good tools are made from the closest grained woods only, and must be kept clean; for if

to cost more than ten cents. Kindergarten children do not need tools, but can do their work with their hands and some pointed stick, or pencil, for indicating eyes or feathers on a surface.

Small children not only develop great dexterity in clay work, but the attempt really to make a fish, or bird, calls forth such



Figure IV. Iris modeled by pupil preparatory to carving. Animal head at right modeled by a boy of fourteen

any clay be allowed to adhere to them, they will drag the clay and injure the model.

While the professional modeler has many kinds of tools, one or two will answer for the young craftsman. A tool from six to eight inches long with one end shaped like a knife blade and the other spoon shaped, will be sufficient for ordinary work, and ought not

willing attention and awakens such curiosity that parents are delighted to see their children acquiring knowledge first hand, instead of from books. Suppose a boy makes a hen's egg in clay, then places a ball upon the larger end, which he gradually converts into a head, thus evolving from the whole a duck or a chicken. While the object may

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be grotesque, it will compel the child to note the next time that he sees the bird, the exact number of its toes, or the shape of its bill, or whatever detail that gave him trouble. Fruit and vegetable forms and those of reptiles and birds are a source of profitable pleasure to a child, and not mere busy work. After the clay has dried, additional pleasure may be gained and a feeling of reality created by allowing the children to color their studies with common water colors, a banana yellow, or an apple red. The molding of little cups, saucers and other vessel shapes, is a valuable exercise. The vases in the illustration (No. 2) were made by six-



Figure V. Plaster mold and cast from wax model

year-old children. When the shapes were dry, they were taken to a pottery at which for ten cents each they were glazed and fired. They are hollow, hold water, and are the pride of a number of fond parents.

If the model is to be left dry or bake, each piece of clay must be well incorporated with its neighbor, or it will break apart. It must be remembered that clay shrinks in drying, and again in firing, and, therefore, the clay model should be made larger than the size desired. The benefit to be derived from the correlation of modeling with nearly every school study, can not be over-estimated. Many of us have forgotten our geography,

because we were expected to assimilate its dry facts, but not so with the child who models the plan of a country, the home and sled of the Esquimaux, or the Pyramids and other characteristic features of ancient Egypt. Thus, our knowledge clings to us as do our experiences.

There is hardly a study from botany to geology that could not be made more valuable and interesting, if correlated with modeling. In one school, children engaged in studying Physical Geography have modeled the different formations of earth, strata of rocks, coastal plains, etc. These were cast in plaster and remain as valuable illustrations.

It is quite common to discover advanced boys and girls who have drawn for years, and yet show that they are not sure which lines they have made to represent a form, and which to afford the background. Many times this feeble understanding of real shape lies undeveloped for years, and pupils go on making drawings which to them are a confused, incomprehensible mass of lines. They may, for instance, draw a cube in perspective many times, but they never know every edge, angle, or surface, as they do when they take a sphere of clay which they feel is round all over, and which they gradually convert by tapping different parallel sides, until the sharp edges of the perfect cube appear. They gain by this means a better understanding of a cubic shape than results from a hundred drawings.

A boy starts to carve a piece of wood: if he has drawn only and never modeled, the block of wood means nothing but the guide lines on its surface, and he often cuts away the very part that should remain. But let him model the form which he is to carve

CLAY MODELING

(illustrations 3 and 4), and, as he fashions it with his fingers, he also fashions the same in his mind. Then the block of wood or any other concrete substance has a new interest. It is no longer a mere block, but it is the abode of beautiful acanthus leaves or of spring flowers.

In industrial and manual training institutions, when boys and girls meet concrete form for the first time, clay modeling constitutes the basis for the knowledge of reality that must later be used in shaping woods and metals.

Modeling is the direct opposite of marble-cutting, wood carving or metal work, in that the latter processes always require cutting away in order to release form, while modeling, except in accenting details, is always a process of building up from a smaller to a larger form.

For relief work we generally make a tile first upon the slate or board, and, following out Michelangelo's injunction to "carry our instruments of precision in the eye instead of the hand," we should endeavor to make this tile and draw the ornament upon it, as far as possible without artificial aids. A straight edge may be drawn over the surface to smooth it for the design, which should be drawn boldly, without fear or hesitation; since, in this case, there is no danger of spoiling the material. (When we see so frequently this hesitation and fear on the part of the children who draw, we regret it most heartily, for spontaneity is the basis upon which all forms of expression should be founded. In drawing, however, some teachers are so afraid that the child will spoil the paper, that they spoil the child instead).

After the drawing on the tile has been

corrected, the form can be built up between the proper lines. If the object be a head or a flower, the planes of the relief will be made relative to the plane on the solid object, and the accented portions will be treated in proportion to the height of the relief.

If the form to be built up is a decorative arrangement, the tools will be found necessary to give the large, graceful movement of line, and for modeling the shadow edge of each part. In this work, the hand should move in direct and unrestricted sweeps.

In modeling a form in the round, there are three ways of securing results. The usual way is to work by lines. The model is frequently turned, and the clay work to correspond, so that the lines of each may be compared and made alike. In large life modeling classes, the model is turned every fifteen minutes, and the students are required to keep their work in line with the model at each turn.

One may also model by light and shade. The light falling on both model and clay work from one side, should give like shadow shapes on both. If they are not alike, the worker must build here, or cut down there, until they coincide. The third method is to trust almost entirely to our sense of touch, which will be eyes to us, as to the blind, if we will cultivate its delicate power of perception.

For ordinary work the embryo craftsman does not require a frame work on which to build his clay, providing it be wedged well into shape, but in figure work a skeleton, or armature, is required.

Modeling wax or composition clay is best adapted to small detail work. It requires no moistening, and, after the cast has been made, the wax may be used again. The

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composition is purchased under the name of plastina or plastiline, at about thirty cents the pound. As the model is often a thing of beauty in the pliable condition, it may be made a joy forever, and every finger mark preserved by firing or casting.

Some knowledge of Plaster of Paris casting should be possessed by every one. While it is a mechanical process, at the same time,

When the water seems no longer to absorb the plaster, the mixture should be stirred, under the surface, as much as possible, to keep the air out, until the plaster has the consistency of thick milk or cream; then, some of the plaster should be poured upon the clay or wax, and blown well over the surface, so that all air bubbles may be removed, and the smallest recess covered. Now



Figure VI. Vases executed entirely by hand

one must experience both failures and successes, before he can be certain of the result desired.

The illustration represents one of the simplest methods of casting. First, there is constructed a wall of clay, about an inch high and the same distance from the model. The finest plaster obtainable is then mixed, dental plaster being most desirable. The plaster should be sprinkled into the water, not the water poured upon the plaster.

the entire model should be well covered. Coarser plaster will do for the outside of the mold.

After the plaster has been allowed to "set" for about an hour, the wall may be removed, and the clay, or wax, cleaned from the inside of the mold, which should be thoroughly cleaned and dried (placing near the fire will hasten the drying process).

Vaseline, or some other greasy or soapy substance, should be applied with a small

CLAY MODELING

brush to the inside of the mold, in order to prevent the plaster cast from adhesion. When the mold has been thoroughly washed with soapy water, a solution of soda or lye can be shaken over the inside of the mold and will answer the same purpose as the vaseline. Now more plaster should be mixed and poured into the mold, the plaster should be well blown over the surface, as before, and while the plaster is setting, a loop of copper wire should be inserted at the top for suspending the cast. If there are no undercuts in the model, the cast may be pried out at the end of an hour, and the same mold will answer for duplicate casts. But if there are undercuts in the model, the mold will have to be carefully clipped away from the cast with mallet and chisel.

This is called a waste mold, and when such an one is necessary, it is well to pour a few drops of blueing or other color into the plaster; so that the line of demarcation between the bluish mold and the white cast may be readily determined. In casting a bust or statue, a piece mold is necessary. Thin sheets of copper may be stuck into the clay model in order to separate the pieces of plaster where necessary; or part of the model may be covered at a time, and the edges greased, before the covering is continued. When sufficiently hard, these pieces may be removed with little trouble. Professional workers in plaster generally use gelatine or glue molds, and these are so elastic that the casts are removed from them with less difficulty than from the plaster molds.

The necessity of a knowledge of casting in all kinds of pattern making and many other pursuits, makes the study of modeling important, and the desire to cast the hand

of a friend is not uncommon. These directions for casting are only suggestions, but an article on clay modeling would hardly be complete without some reference to plastic casting.

In conclusion, I hope that I have inspired a greater respect for the soil that often annoys us by clinging to our feet; for it is not only a valuable means for developing man's marvelous, God-given instrument, the human hand, but when confided to a true craftsman, it may be made to reproduce the smile of a child or to reveal the soul of a saint.

JAPANESE ART. BY WILLIAM MORRIS

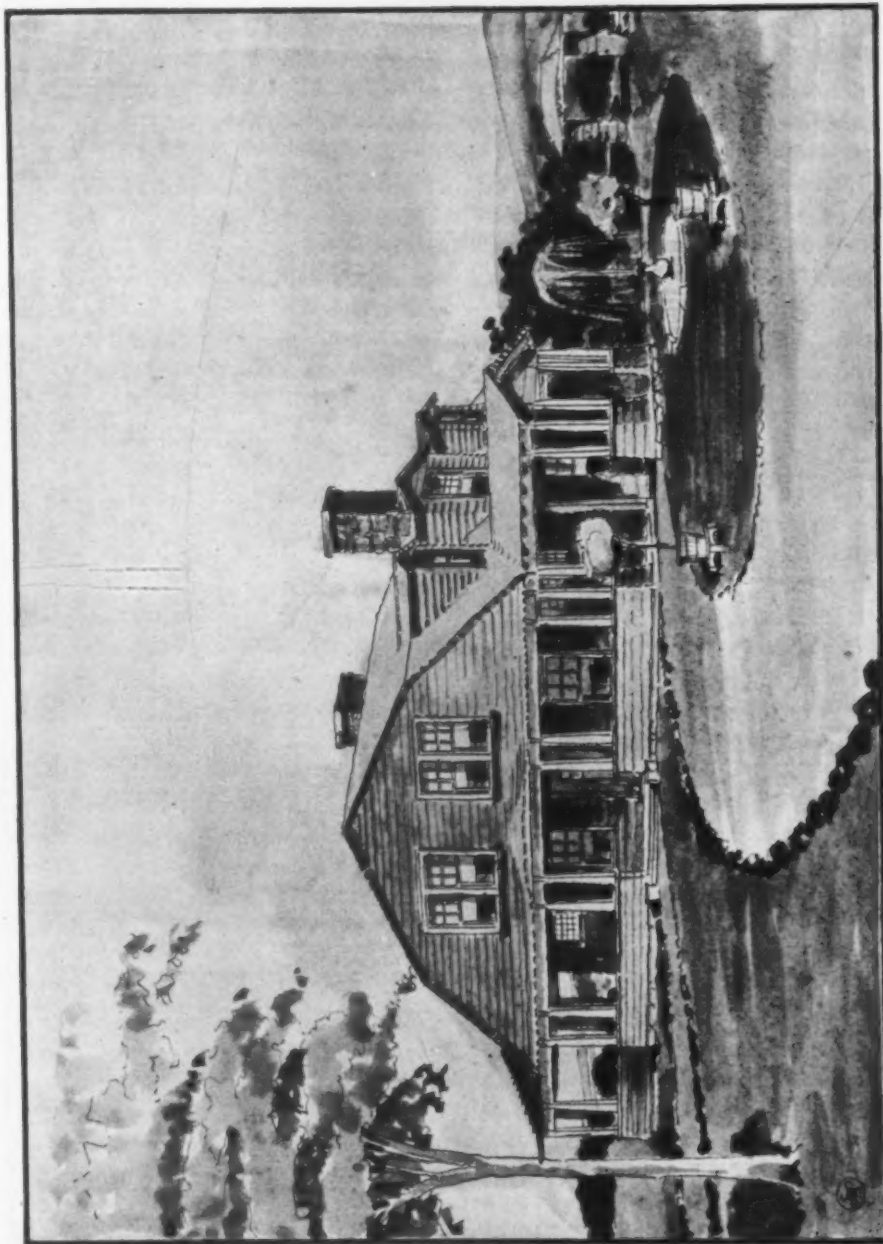
THE Japanese are admirable draughtsmen, deft beyond all others in mere execution of whatever they take in hand; and also great masters of style within certain narrow limitations.

As a non-architectural race they have no general mastery over the arts and seem to play with them rather than to try to put their souls into them. In Europe the existence of the other arts is bound up with that of architecture.

All art must be related to architecture. It can not exist in any place where there is no security.

Earthquakes exercise a most important part in the artistic history of a nation.

Art has to bend before superior sway of physical phenomena.



A Craftsman House, Series of 1904, Number Two

A CRAFTSMAN HOUSE



FRONT ELEVATION

A Craftsman House, Series of 1904, Number Two

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THE peculiar conformation of his coast, together with certain facts of his mountain- and river-systems, made the New Englander the pioneer in America of vacation enterprises. He naturally desired to enjoy at length and to the full the beauties which he half-perceived from a passing train, or during some hurried professional or business journey. He thus established a custom which neither age, nor long use can stale or make less pleasurable. Within a half-century, the annual vacation period has been recognized as a necessity by all classes of our people, in whatever region of the United States they may chance to live.

But the New Englander not only founded this vitally important custom: his influence has done much to fix the time-limits of its annual exercise. He was the first to scatter the coast, the mountain side and the river bank with distinctive summer homes, and so to demonstrate their value, or rather, their necessity, in the economy of our national life.

As the years pass, it is recognized that neither mental nor physical energy can be restored by a few days, or weeks, passed at some inn, crowded with a throng as motley as ever congregated on the Rialto. It is known that the means of restoration lie in the freedom, quiet and rest afforded by the summer cottage, so constructed as to permit of early opening and of late departure.

With the coming and the rapid dispersion of this knowledge, the time for making summer plans has been retired from the Spring—in New England, from the April Fast Day—far backward into the winter. The month of February has been chosen as the most propitious period in which to devise the scheme of family life for the following summer, and this with good reason. The January dividends and contracts have then authoritatively fixed the amount of income to be expected for a twelvemonth. Therefore, the head of the family is never better able to decide between localities, to choose an architect, to accept plans for the cottage which shall provide for himself and his family the means of recuperation necessary to their happiness and success. Furthermore, the Lenten season, of social retreat,

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SIDE ELEVATION

A Craftsman House, Series of 1904, Number Two

now so generally observed, leaves the mind free and clear to form purposes, detect difficulties and appreciate advantages. Finally, at Candlemas, there rises the first wave of the "spring feeling," compelling and irresistible, which makes us all poets. We recall that our English cousins are already at their ploughs; that the islands punctuating their coasts are now alight and fragrant with bloom. So February is, at least, the prophet and forerunner of warmth, light and outdoor freedom, and it is with these characteristics in view that The Craftsman has chosen the House plans and elevations which are presented as second in the series of twelve to be published in its pages during the year 1904.

THE accompanying designs represent a country house intended for summer residence in almost any section of the United States; the scheme having been especially prepared for use upon the picturesque island of Martha's Vineyard, Massachusetts. Those who are familiar with the scenery—the land and the sea-

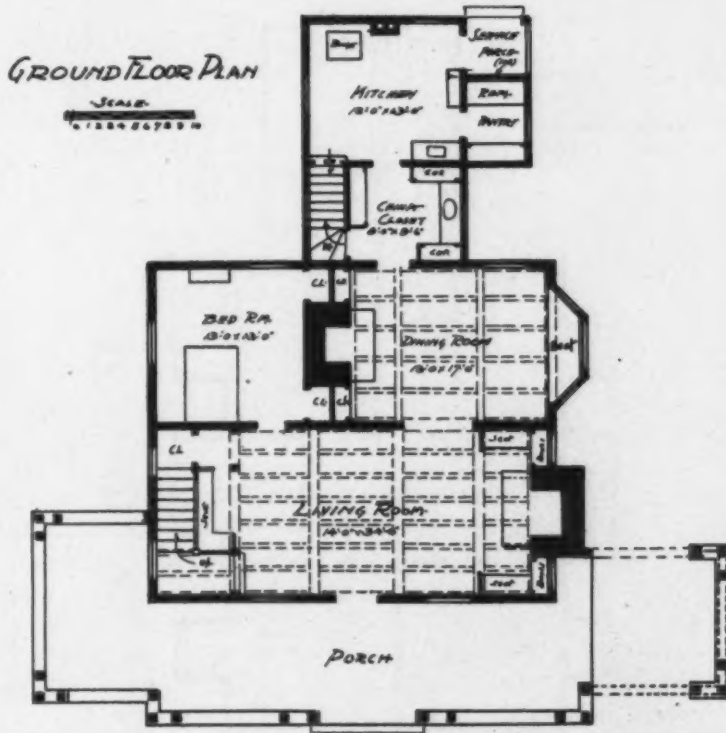
scape—of the place, will easily recognize the fitness of the scheme to its use. They will imagine the house, rising from the yellow sand, altogether suited in contour and color to its background, and projecting against a gray atmosphere, its mass of darker gray, accented by a bold, projecting cornice. It is, therefore, removed from the insignificant, which is the first requirement of architectural success.

But the house is, as well, most habitable, serviceable and practical. It is simple and direct in plan, provided with every urban means of sanitation, and placed directly under the control of that most efficient of health officers—ventilation.

The house has a stone foundation beneath the entire structure; but the cellar is excavated only under the rear wing. This cellar has a floor of cement, and openings for ventilation are made from it into the large, unexcavated area. The foundations are built of field stone, care having been taken to assure a decided variation of shade and effect; but, in some places, it would be desirable to use for the purpose some stone peculiar to the locality.

A CRAFTSMAN HOUSE

A CRAFTSMAN HOUSE: SERIES OF 1904: NUMBER TWO.



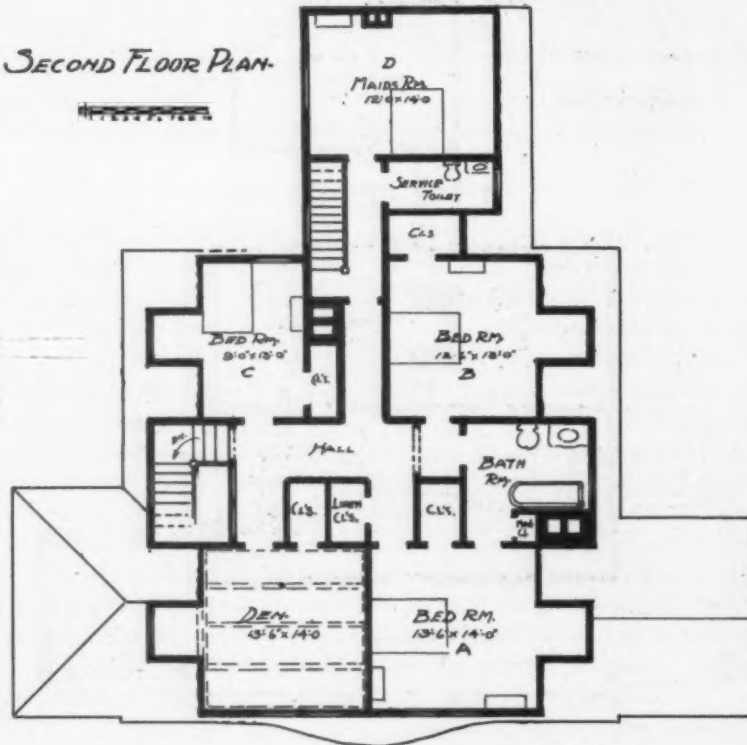
The exterior walls of the house are entirely covered with cypress shingles. In the case of the house at the Vineyard, these shingles, neither stained, painted, nor otherwise treated, have been left to weather to a soft gray: an effect which is there in keeping with the neutral tints of the great surround-

ing expanses of sky and water. But under more brilliant skies, a pigment or stain, properly chosen, might be equally agreeable to the eye. The shingles must be made from so-called vertical-grained wood. They must be twenty inches long, with a thickness of at least one-half inch at the butt, and be laid

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SECOND FLOOR PLAN.

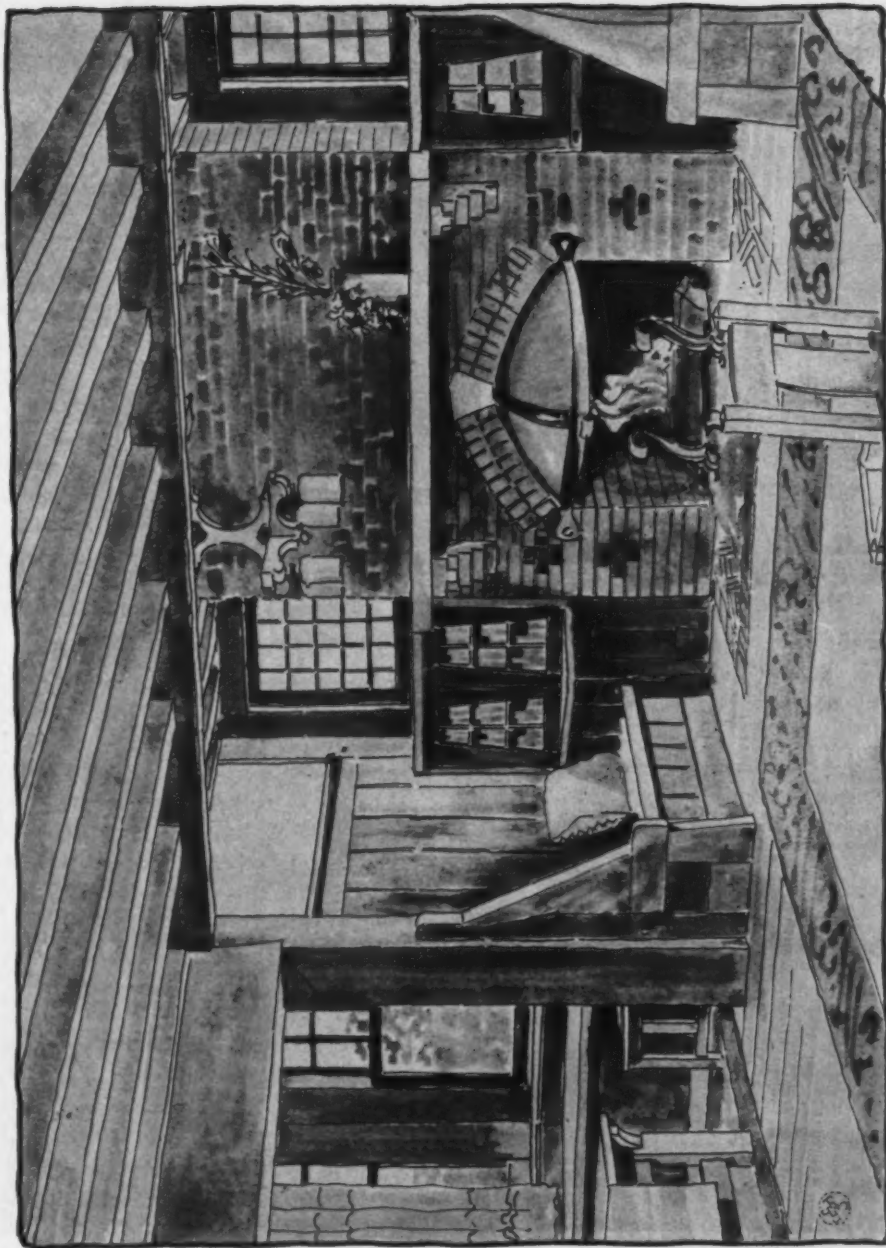


eight inches to the weather. At the front, the cornice line is to be finished with shingles; the last two courses being cut saw-toothed.

The roof is covered with red cedar shingles, laid five and one-half inches to the

weather; the change from the wood of the wall shingles being made for the reason that cedar and cypress, weathering differently, produce, when brought together, a varied and agreeable color-scheme.

The chimneys are large and simple; add-



Living Room, Craftsman House, Series of 1904, Number Two

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ing materially to the quiet effect sought throughout the structure. They, like the foundations, are built of field stones, laid up in yellow-white mortar, and showing full, heavy joints: a treatment which, by embedding the stones deeply in the mortar, gives the masonry a thoroughly consolidated appearance; the field stones affording, furthermore, a vivacity and play of color that can be gained in no other way.

It may be well to add that galvanized iron hanging gutters are provided for the entire house.

The porch pillars are of chestnut, slightly tapered from the base and with rounded edges. The frieze is of the same wood, which, in both instances, is stained to a gray-brown tint. The usual porch railing is here replaced by a solid shingled wall, serving as a base for the pillars, as well as to protect the occupants from the wind; permitting also the porches to be fitted with wire screens. A further means to give the porch-construction air and ventilation is afforded by the floors, which are laid of pine-boards, kept one-quarter inch apart.

Also, the construction timber of the second story projecting over the porch, is dressed and exposed: the spaces over the joints being filled in with boards and battens, and a three-inch air space left between this ceiling and the floor above.

The window- and door-frames are of pine, painted in dull brown, with the sash in an ivory-white which harmonizes with the gray tone of the exterior and is grateful to the eye on a warm summer day.

If we pass now into the interior of the house, we find it be satisfactory from an architectural point of view, in that the promises made by the exterior are all ful-

filled. That is: the rooms are spacious and inviting; all receiving light and air from at least two sides.

The principal of these, the living room, is entered from the porch. It occupies the entire width of the house, presenting the staircase at the left, and a strong, simple fireplace at the opposite extremity. This room is wainscoted to a height of six feet with wide boards, capped in the plainest manner. Above the woodwork, the wall is plastered, while the ceiling shows exposed beams of cypress, the intervening plaster being left rough, "under the float." The cypress appearing in the living room, is repeated throughout the house; thus affording a unity of base for decorative effects, which is essential in a small and plain interior.

The stair is protected against draughts by a glazed screen placed on the second story. This device becomes decorative through the use in the screen of glass panels, in soft tones of buff, set in wide, flat leads, and showing refined designs.

The dining room opens from the living room, and is also large, light and pleasant. Here the wainscoting is but four feet in height, with the walls above plastered and covered with a decorative canvas or other similar fabric.

The bed room of the ground floor, entered from the living room, can, by means of a slight constructive modification, be changed into a study, having a fireplace opposite to the corresponding feature of the dining room. Here, a plain fabric in light indigo blue is used for decoration, with the windows draped in a similar material, showing blue figures upon an ivory-white ground.



Corner of Living Room, Craftsman House, Series of 1904, Number Two

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The remaining portions of the first story, the kitchen, china closet and pantry, are quite separate and secluded; the provisions for domestic service being so arranged as not to interfere with the open-air life of the family. In these rooms the finish is of flat boards with rounded edges; the walls are painted; the floors and wainscoting are of linoleum with a narrow molding at all edges.

The second story, as may be read from the plans, was designed with absolute regard for convenience. It contains three bedrooms and a "den;" the latter having a ceiling with open beams, differing from those of the living room in that they are laid flat and project very slightly. All these rooms are decorated with simple fabrics, depending for effect upon good color and simple, correct design.

The closets are large and conveniently located; while the bath room is so planned as to be used as a private bath from bedroom "A," or from bedroom "B:" in the latter case, by the arrangement of drapery over the contiguous arch.

As in the case of the service department of the ground floor, the maid's room and the service bath of the second story are isolated; but, at the same time, they are easily accessible from the kitchen.

The height of the first story is eight and one-half feet, and that of the second eight: these modest proportions securing better ventilation and a more homelike effect than could be obtained in a more pretentious house.

Finally, it remains only to estimate the cost of the structure, which will vary according to locality, and the consequent ease or difficulty in securing proper building materials. But it may be safely stated that the

entire expenses should not, in any case, greatly exceed three thousand dollars.

PRESENT CONDITIONS OF THE HOME

WE find in a modern home of the better class peculiar worrying conditions, in the adjustment of which health and comfort are by no means assured. The more advanced the home and its inhabitants, the more we find complexity and difficulty, with elements of discomfort and potential disease involved in the integral—supposedly integral—processes of the place. The more lining and stuffing there are, the more waste matter fills the air and settles continually as dust; the more elaborate the home, the more labor is required to keep it fit for a healthy animal to live in; the more labor required, the greater the wear and tear on both heads of the family.

The conditions of health in a representative modern home are by no means what we are capable of compassing.

We consider "antiseptic cleanliness" as belonging only to hospitals, and are content to spend our daily, and nightly, lives in conditions of septic dirt.

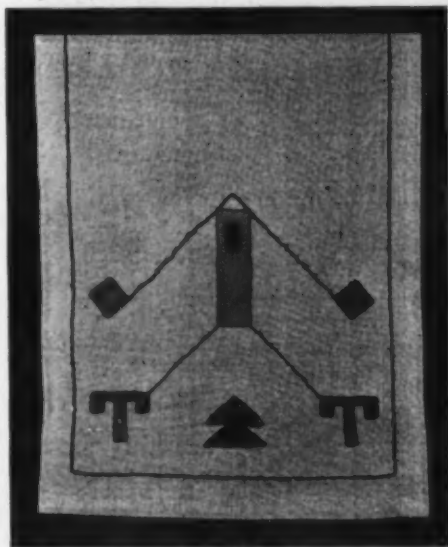
As to beauty: we have not much general knowledge of beauty, either in instinct or training; yet, even with such as we have, how ill satisfied it is in the average home. The outside of the house is not beautiful; the inside is not beautiful; the decorations and furnishings are not beautiful. But as education progresses and money accumulates, we hire "art-decorators," and try to creep along the line of advance.

A true, natural and legitimate home beauty is rare indeed.

TABLE SCARFS

TABLE SCARFS WITH INDIAN DESIGNS

THE accompanying designs for table scarfs are modifications of North American Indian *motifs*. They are embroidered, with linen floss, upon Craftsman linen of natural color, in the manner known as "couching." This stitch serves to outline the design, as well as to fasten the *appliqué* of various colors of the same fabric as that which forms the body of the scarfs.

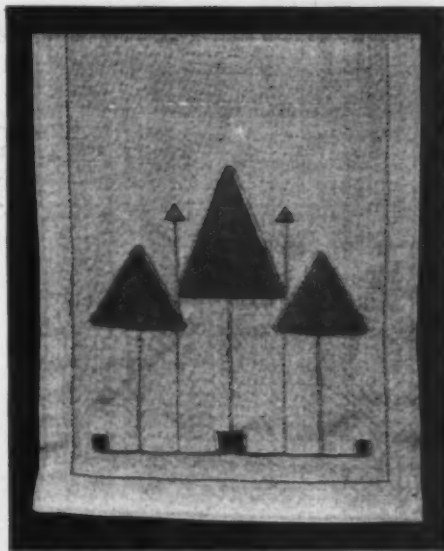


Number 1

The design of number one was suggested by "the cross of life." The colors used in the *appliqué* are burnt orange, maroon and dark green; while all outlines are done in brown.

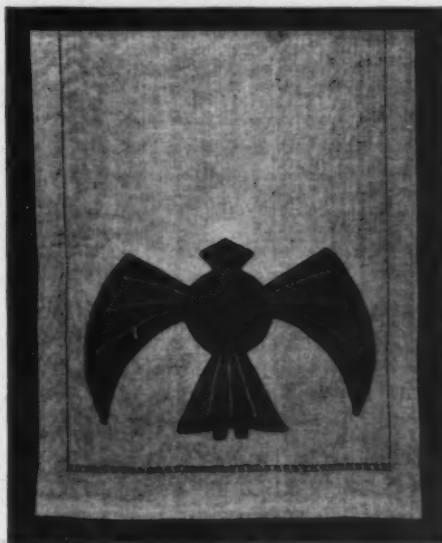
Number two, the tree *motif*, shows a color scheme of dark green and burnt orange, with the couching in dull blue.

Number three is the "Thunder Bird" design. In this case, the large figure appears



Number 2

in maroon, with the feather-marks in *écru*; while all sides of the scarf are hemstitched, instead of being outlined, as in the other instances, with a "couched" cord.



Number 3



Figure 1

ENGLISH INTERIORS

RECENT ENGLISH INTERIOR TREATMENTS

THE schemes for interior decoration here presented, are among the latest productions of the household art of England. They are typical designs; less complicated than the work of the corresponding French and Belgian schools, much more restrained than the examples which reach us from the Austrian decorators. They are, furthermore, quite distinct from equally characteristic schemes

which, from time to time, are devised in America. Indeed, they have no need to be described as English, for they would be recognized as such by the eye of even slight training in the decorative arts.

In the cabinet work we find here no subtlety of contour based upon plant forms, such as occurs in the *Art Nouveau Bing*; nor yet the wavy, non-structural, and, therefore, dangerous line of the Viennese designers. There is a pronounced simplicity of plan which approaches the primitive; crudeness of effect being prevented by the refine-



Figure II



Figure III

ENGLISH INTERIORS

ment of finish and color which are carefully given to the wood. In this respect, they resemble the best examples of the American structural style, differing from the latter, principally in the grouping by twos and threes of the upright members, as seen in the legs of the tables, in the backs of the chairs,

national types, as, for instance, the English Coronation seat.

The textiles, as regards both color and design, show the influence of decorators such as Morris and Crane; of the former especially in the broad tree-frieze; of the latter in the hurdle-race of animals, which forms the



Figure IV

and in the railing of the nursery bedstead; also, in moldings of strong profile which form, as it were, the cornices of the backs of chairs, seats and buffets. Finally, there is a touch of quaintness, quite indefinable, but certainly present in one or two of the nursery chairs, which recalls very early

pattern for the frieze of the nursery wall.

The color-scheme employed in the dining-room treatment (Figures I. and II.) is one of contrast: being composed of a deep-toned red, combined with a soft green: such colors and contrast as one finds in the petals and the foliage of a rose.

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The walls are covered with a green fabric; while the deep frieze is red, and upon this color, as a background, the design appears in heliotrope and green, with the fruits of the trees in brass. These colors are repeated in the curtains, which are of red material, with needle-work designs in green and gold. The red is once more used in the tapestry of the chairs, which combines agreeably with their frames of dull, waxed oak: a wood and finish found in all the remaining furniture, and the "trim" of the room itself.

Figures III. and IV. present a combination of a day with a night nursery; the sections being separated by portières.

In this treatment, a point of interest is made by the chimney piece with its architectural cupboard, and its fire-guard, which latter is executed in steel and brass, upon the same structural plan as that used in the cabinet making. The central panel of this guard is, in reality, a door, while the lateral divisions are stationary.

The woodwork and furniture are here of oak, with the color-scheme executed in green and cream.

DOMESTIC ART. BY CHARLOTTE GILMAN PERKINS

THE magpie instinct of the collector has no part in a genuine sense of beauty. An ostentatious exhibit of one's valuable possessions does not show the sense of beauty. A beautiful chamber is neither show-room nor museum. That personal "taste" in itself is no guide to beauty needs but little proof. The "taste" of the Flathead Indian, of the tattooed Islander, of all the grades of physical deformity which mankind has admired, is

sufficient to show that a personal preference is no ground for judgment in beauty.

Beauty has laws and appreciation of them is not possessed equally by all. The more primitive and ignorant a race, or class, the less it knows of true beauty.

The Indian basket-makers wove beautiful things, but they did not know it; give them the cheap and ugly productions of our greedy "market" and they like them better. They may unconsciously produce beauty, but they do not consciously select it.

Our women are far removed from the primitive simplicity that produces unconscious beauty; and they are also far removed from that broad culture and wide view of life which can intellectually grasp it. They have neither the natural instinct nor the acquired knowledge of beauty; but they do have, in million-fold accumulation, a "personal taste." The life of the woman in the home is absolutely confined to personal details. Her field of study and of work is not calculated to develop large judgment. She is forced continually to contemplate and minister to the last details of the physical wants of humanity in ceaseless daily repetition.

The very rich woman who can purchase others' things and others' judgment, or the exceptional woman who does work and study in some one line, may show development in the sense of beauty; but it is not produced at home.

Being familiar, we bear with our surroundings, perhaps even love them; when we go into each other's homes we do not think their things to be beautiful; we think ours are because we are used to them; we have no appreciation of an object in its relation to the rest, or its lack of relation.

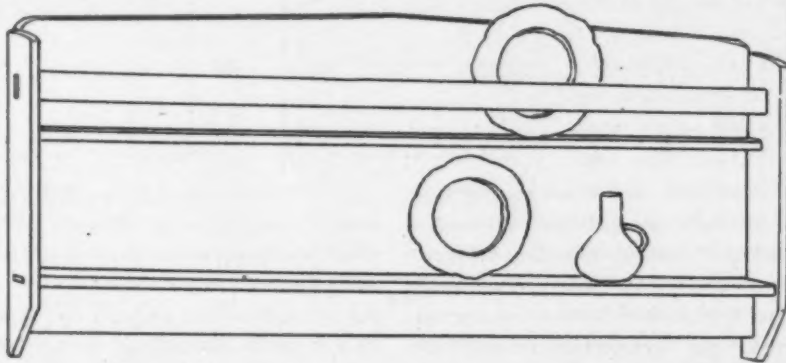
MANUAL TRAINING

MANUAL TRAINING AND THE DEVELOPMENT OF TASTE

AS was announced at the beginning of the year, The Craftsman will publish in each issue for 1904, an illustrated article designed to meet the needs of amateur craftsmen, such as are included among the pupils of our public

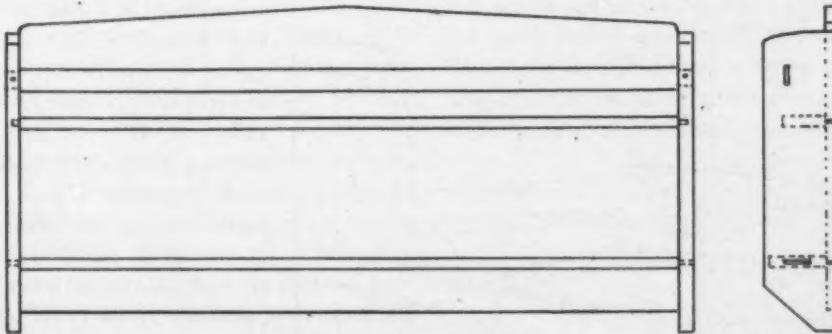
views and working drawings of certain simple pieces of cabinet-making.

The present article, second in the series of twelve, supplements the first by offering illustrations of a number of objects of household furniture which are usually constructed of wood. These illustrations will be followed in the future by still other examples, until a number and variety of pieces



schools, or yet older persons who turn to manual exercise as a productive and useful means of recreation.

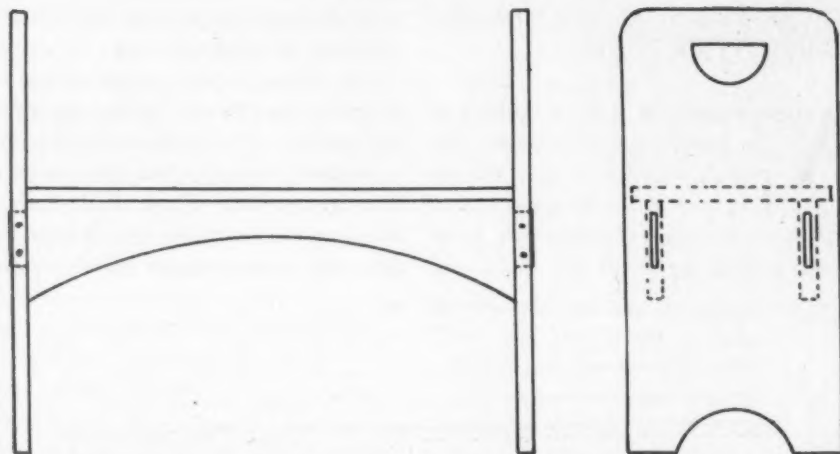
shall be presented, sufficient to meet the needs of a modest home. Subsequently, the lessons, for such these articles are intended



The first article, as will be found by reference to the January number of the magazine, beside announcing the plan to be followed in the series, contains perspective

to be, will be directed toward the production of metal work, and the treatment of simple fabrics as an effective and beautiful means of household decoration.

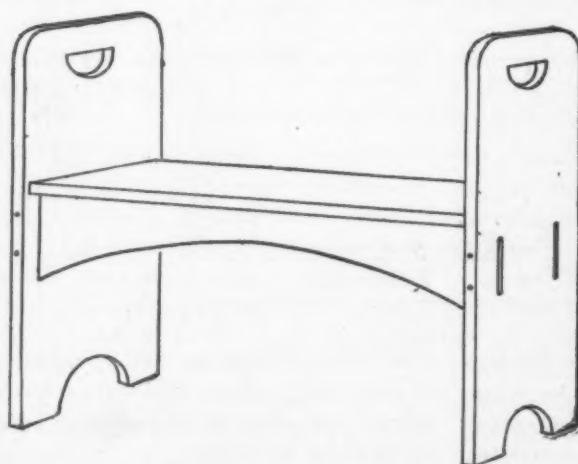
THE CRAFTSMAN



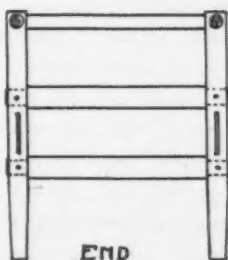
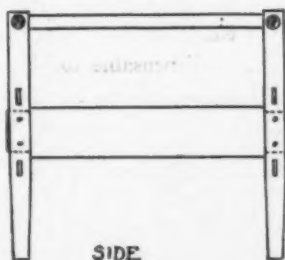
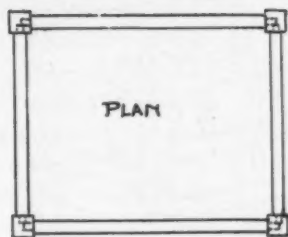
The instructor of the school-craftsman has before him a task pleasant and easy, if it be compared with the difficulties confronting the older workman who would execute real objects after the models which are here presented. Such difficulties, although not arising from conditions of material or construction, are no less hard to overcome than if they were of external origin. They reside in the mind of the workman, obscuring

his perception and, at first, disaffecting him from the object to be created. While the child craftsman comes to his task free from prejudice and eager to employ his restless activities, the older amateur has ideas more or less faulty, according as he has produced many or few objects, after the models usually proposed for inexpensive or medium pieces of cabinet-making. Thus, by following unworthy

principles of construction and decoration, he has acquired a taste for false line and misplaced ornament. The child, on the contrary, in learning to execute these almost primitive chairs and tables, receives the rudiments of one of the most useful of crafts, just as in other departments of his school, he is taught the first principles of language and of the science of numbers. Or, to draw a parallel from a yet earlier period of his life, he may be said to



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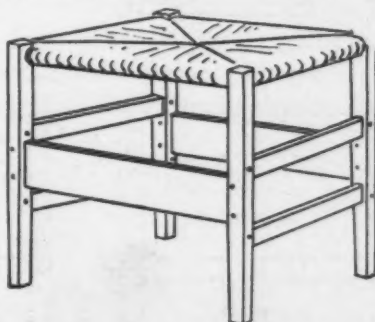
follow the lessons in construction here offered, just as he frames the first sentences of his speech, wherein he uses only nouns and verbs: the names of people and things, joined to words expressing the actions or states attributed to them. That is, in both cases, he confines himself to efforts which are purely structural. He begins aright, and, if wisely directed, will attain a useful result.

The older persons attempting to work out these problems, in a large number of cases might be compared to those adults who, although imperfectly educated in language, have yet, through reading and association, acquired a fund of expressions and constructions which they habitually misuse and misfit together, with the result of producing in their speech an effect of distressing vulgarity. Such workmen must therefore forget the perverted forms of the tables

and chairs which have so long met their eyes in shops, in their own homes, and in pieces of their own making. They must revert to essentials, to the bare nouns and verbs of their craft. They did not begin aright. Consequently they must begin anew. They must correct their errors of vision and taste, before they can appreciate simplicity and the beauty which results from the adaptability of the object to the use for which it is designed.

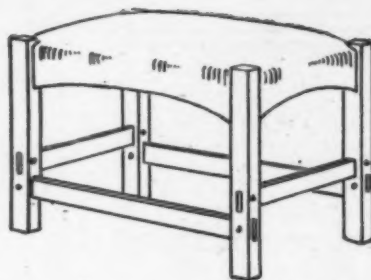
Assuredly, then, the young craftsman has the advantages upon his side, and from these rudimentary lessons in the minor building art, it is not impossible for him to proceed slowly to the greater art which we name architecture; since the same

principles are involved in the lesser and in the greater. A not unworthy preparation for housebuilding lies in the process of constructing a chair or table: in the proper relative placing of verticals and horizontals, in a knowledge of the functions of mortise and tenon, and of other structural features. This is, beyond all doubt, a better beginning than the one made by the young man, who, a number of years older than the boy



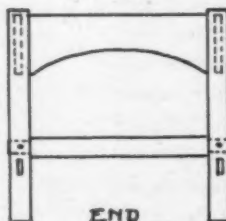
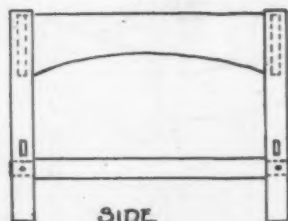
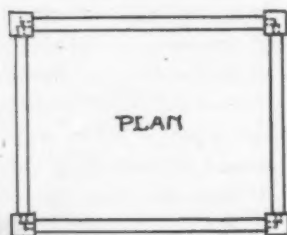
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craftsman, yet crude and inexperienced, enters a theoretical school, in which he devotes himself to the study of styles like the Greek and the Gothic, attracted only by their external ornamental effect, without having the faintest appreciation of the structural qualities which give them their chief and permanent value. It would seem, indeed, that the interest now developing among educators—among those who devote themselves to primary public instruction—must shortly lead to good results in the teaching of the higher branches of the fine and the industrial arts. It would seem that the instructor must begin anew, in order to begin aright. Especially is this true in the building art, whether it be the major or the minor, whether it involve the building of a house, or that of the chair or table which shall add to the habitable qualities of the dwelling. Each structure must be evolved from the mind of the builder in precisely the same way that the first object



of its class grew out of the thought of its creator. That is, the constructive process must be logical. Every element admitted must be useful, or rather indispensable to the whole. Furthermore, the builder must be clearly taught, and then discover by actual practice, wherein lies that special quality of usefulness. He must learn to acknowledge the limitations, as well as the peculiar value of the medium in which he works, and never to transfer a method of treatment applicable to one substance to another quite foreign to its nature. This requirement will become plain to the least critical person who will select for examination two mediums of work from among those which are most frequently used in the industrial arts: for example, wood and iron. It is evident that one must be cut and the other molded. As a consequence, the craftsman must not give to his object wrought in wood the appearance of having been molded; nor must his work in iron follow lines peculiar to the wood-treatment, which should always suggest the use of the knife.

The principle of craftsmanship—inexorable as one of the laws of Moses—that wood should always appear to be

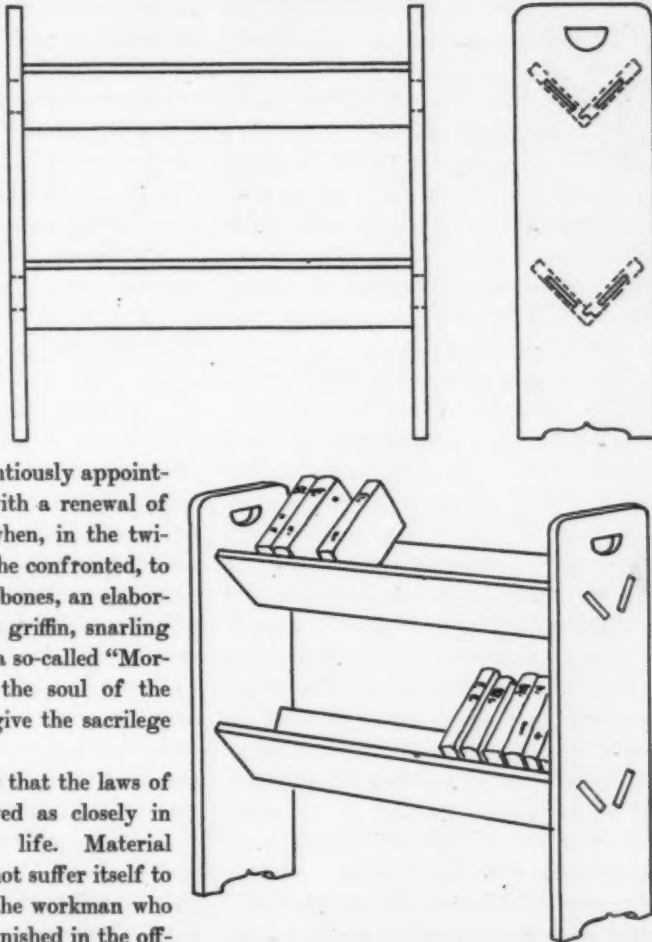


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cut, is viciously transgressed by the designers of the cheaper and the medium grades of the furniture commonly sold in the shops. Any one can recall the balustrade-like effects disgracing the backs and arms of the rocking chairs which figure in the vulgar capacity of "leaders" on "bargain days," in our department stores; while

the visitor to some pretentiously appointed flat may remember with a renewal of old pain, the moment when, in the twilight of a middle room, he confronted, to the worsting of his own bones, an elaborately molded mahogany griffin, snarling at him from the arm of a so-called "Morris chair." But may the soul of the supreme craftsman forgive the sacrilege of the name!

It may be said finally that the laws of Nature must be observed as closely in craftsmanship as in life. Material created by Nature will not suffer itself to be misunderstood, and the workman who does such evil will be punished in the offspring of his hands. Nothing that he creates will have lasting value. Therefore, the children who shall be taught to construct the plain things which are here shown in



illustration, should, first of all, receive from their instructors a lesson, short, simple and strong, upon the use and the abuse of materials.

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CHIPS FROM THE CRAFTSMAN WORKSHOP

THE CRAFTSMAN, closed in his shop by the rigors of an American winter, can no longer work and sing at his door, in the sunshine, after the manner of his predecessors in the Middle Ages, whom he strives in all things to imitate: in enthusiasm for his work, in contentment with his lot, in gaining pleasure from the small things of life.

Thus removed temporarily from the view and the sounds of the outside world, deprived of the sight of growth which in itself affords companionship, the usually patient worker feels himself grow irritable and sad. That which is inappropriate and discordant grates upon his sensibilities and causes him to voice opinions which, in a more normal and happier mood, he could easily repress. Latterly, the current of his thought has been greatly disturbed by the information that business enterprise is about to bring the Protestant Parisian pastor, Charles Wagner, before American audiences in the capacity of a lecturer.

The Craftsman feels such action to be unreasonable, unfitting and almost sacrilegious; for the author of "The Simple Life," when taken away from his surroundings, will be like a great oak which, sheltering and life-giving in its original place of growth, withers and dies, if transplanted in its maturity. M. Wagner belongs to Paris, or rather to a particular quarter of Paris from which neither curiosity nor commercialism should be permitted to allure him. This region, far removed from the Champs Elysées and the Opera, bears no trace of the luxury of the capital of art and pleasure.

It is near the site of the Bastille, and is inhabited largely by workingmen. In summer, the sun blazes on the asphalt, while reverberated light from the white-washed fronts of monotonous rows of houses adds to the general sense of discomfort pervading the place. The lovely gardens of the Luxembourg and the Tuileries are distant, and life seems hard and sordid, even to the passing visitor.

The oasis of this populous desert lies in the home of Wagner, and it were a sin to disturb the mind of the great teacher to whom the fatigued and the dispirited of the city come to be refreshed. That he is absolutely sincere in his utterances, that he is without thought of self, or desire for reputation, can be learned from the inhabitants of the quarter. For it is impossible to deceive the poor and the humble. At inquiries made for the house of the Protestant pastor, the artisans remove their caps, leave their work and guide the visitor to the little lodge of a *concierge* who seems herself to lead the "simple life," in all its spirit of good will and cheerfulness. The Craftsman will not soon forget the words which he interchanged with her, her pleasant, homely face, and her miniature room in which stood a proportionate stove heating a coffee-pot scarcely smaller than itself, and a woman sat making a gown; while neatness and brightness everywhere prevailed.

The people of the quarter, daily sights such as the one just described, the hopeless aspect of the Boulevard Beaumarchais and its tributary streets: such are influences to quicken the mind and heart of the pastor and to make them yield their most perfect fruit. M. Wagner should be left to live, labor and die among the body of working

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people to whom he came with that fitness and adaptability which are evidenced in rare instances in friendship and conjugal unions. Considered apart from them, his work loses its purpose, and his utterances their point.

Wherein can he minister to the needs or the pleasure of an American audience, except to gratify that childish desire to see the famous, the abnormal and the wicked which the lower grades of journalism flatter, with the design and—it is regrettable to say—with the result of becoming rich and powerful?

M. Wagner is no figure to be seen beneath the brilliant electric lights of a great assembly hall. The only appeal to humanity which it is possible for him to make, is great and fervent enough to lose nothing in transmission across the Atlantic. His books are among those which demand to be read by the candlelight of the closet and to be studied in peace and solitude. He is a modern St. Francis of Assisi, cured from all asperity and asceticism. But, like his prototype, he has wedded Poverty, and he must not be made weary or ashamed of his bride. His place is wherever the thorns grow thickest along the paths of human life, and to interrupt the labors of this Brother of the Poor is to cause him to commit a threefold error: to wrong his own people, the world at large, and, above all, himself.

His great force lies partly in his heredity and proper education, partly in the strength which he derives from the sympathy of his people, who awaken and keep active all that is best within him. He unites in himself certain superior mental qualities of both Frenchman and German, possessing the clear logical thought of the one and the deep

feeling of the other. He has that childlike faith in God and humanity which has, several times, been pictured by great novelists in the portraits of French priests. But the evidences of these qualities are so purely national, so exquisitely fine, so evanescent, that they must be made in their natural surroundings. They can not continue to reveal themselves in a foreign atmosphere, any more than a flower can preserve its original beauty, a fruit its savor, or a rare vintage its bouquet, when carried across the sea. These perfections are recognized by M. Wagner's people who, in return, provide, as it were, the soil proper for their maintenance. But once the connection be broken, it can not be renewed without loss of those vital, slender and tenacious roots which reach out from the great personality far and deep into the very substance and life of his people. M. Wagner is now the honest, sincere exponent of the "Simple Life;" but when he shall have returned from the American platform, will he not appear to his followers somewhat in the light of a Savonarola after the "ordeal by fire?" History shows that the Florentines, despairing of the Kingdom of Christ, returned voluntarily under the rule of the Medici. And so may not the group of modern Parisian workmen, who have been uplifted by the work and influence of the Protestant pastor, when they shall fail of a leader proof against materialism, relapse into the infidelity and cynicism which are bred of a hard and hopeless existence?

At the end of these reflections, the Craftsman instinctively sought comfort. Unconsciously he stretched out his hand to grasp the small volumes of Wagner, which he

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keeps daily upon his bench, side by side with the implements of his trade.

In the death of Mr. Harvey Ellis, which occurred on January 2, The Craftsman lost a valued contributor to its department of architecture. Mr. Ellis was a man of unusual gifts; possessing an accurate and exquisite sense of color, a great facility in design and a sound judgment of effect. These qualities were evidenced in his slightest sketches, causing them to be kept as treasures by those fortunate enough to acquire them.

As a teacher, Mr. Ellis was very successful, while many of his fellow students, among whom are several eminent painters of the country, have acknowledged their debt to him lying in the counsels and criticisms which he gave them.

As an architect, Mr. Ellis showed style and distinction; his ability having received public recognition through the award of the first prize in the design competition for the tomb of General Grant.

Mr. Ellis was, further, a connoisseur of Japanese art, the principles of which he assimilated and practised. Altogether, he is to be regretted as one who possessed the sacred fire of genius.

The January number of The Craftsman contained a tribute to Mr. John Dewitt Warner, in an editorial under the caption of *Urbi et Orbi*. Reference was then made to Mr. Warner's great activity as a leader in urban improvement, and his profession was given as that of an architect. In view of his wide influence and reputation as a lawyer, it is scarcely necessary to correct

the error, but this is now done more in the cause of accuracy than from need or justice.

BOOK REVIEWS

THE PERIL AND THE PRESERVATION OF THE HOME, by Jacob A. Riis.

This is a series of four lectures delivered before the students of the Philadelphia Divinity school during the year 1903. The lectureship was founded by Bishop Bull of Spokane, in order that the students of his alma mater might be taught to apply Christian principles to the social, industrial and economic problems of the times.

Mr. Riis's lectures deal with the evils of the city slum; his illustrations being drawn from those conditions of family life which have given New York the name of the homeless city. There is no need to say that a current of eloquence traverses the book, so forceful that it holds the reader with a power equal to that of plot and dialogue; for the whole constitutes one of the strongest, most practical pleas for the making and the preservation of the citizen that have ever been pronounced in our English tongue. Mr. Riis proceeds with a fearlessness worthy of his friend, President Roosevelt, when, in the precincts of an Episcopalian school, he denounces the Trinity Church Corporation, as a landlord; asserting that this body, the strongest and wealthiest of its kind in the country, almost succeeded in destroying, for the sake of a few hundred dollars, the whole structure of tenement-house law which certain men of New York had reared with infinite toil. To quote Mr. Riis directly, he says: "It suited the purposes of this Corporation to let the buildings be bad, be-

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cause they were down-town, where the land was rapidly becoming valuable for warehouse purposes, and the tenements were all to be torn down by and by. And so it was that it achieved the reputation of being the worst of landlords, hardly a name to attract the people to its pews. We had reached a point in our fight where we had made good the claim of the tenant to at least a full supply of water in his house, though light and air were yet denied him by the builder, when that church corporation chose to contest the law ordering it to supply water in its houses, and won, for the time being, on the plea that the law was arbitrary and autocratic . . . We trembled on the edge of a general collapse of all our remedial laws, until the court of last resort decided that any such claim was contrary to public policy and therefore inadmissible."

In his discussion of the tenement evils and the remedies for their eradication, Mr. Riis approaches the lines of thought at present followed by foreign students of sociology; differing from these latter in that he is less intellectual and more fervent than they, although it is just to say that he is no more earnest than the French and Belgians who champion the claims of every man to space, sunlight, pleasure and education.

The four lectures here incorporated into book-form, have titles which, if considered as applied to the consideration of means for housing the poor, are easily understood. The two named respectively "Our Plight in the Present," and "Our Grip on the Morrow," contain facts which should be broadcast throughout the country: such, for example, as the report of three hundred thousand rooms without windows existing in New York, and the returns of the city cen-

sus, seven years since, which showed that fifty thousand children were left without primary education, through lack of room in the New York schools.

It remains to comment upon the strong, direct English of the book, which, as is natural, shows both the best quality and the worst defect of the journalistic style: that is, clearness of construction and a too free use of colloquialisms. There is also a single passage to be regretted, which is attributable to race-prejudice. In setting forth the home as the one source of national life, Mr. Riis writes: "In France, many years ago, a voice was raised in warning: 'Kill the home and you destroy family, manhood, patriotism.' The warning was vain and the home-loving Germans won easily over the people in whose language there is not even a word to describe what we express in the word 'home.'"

Here Mr. Riis is manifestly unjust; for if an ambitious, unscrupulous dynasty swept the illy-prepared French people into temporary disaster, the same nation by its thrift, its genius for affairs, and its intellectual capacity, has within three decades, again attained a distinguished place among the great powers. Again, if there does not exist the equivalent of our English *home* in the French language, that much maligned, though admirable tongue, possesses an equally expressive term in the word *foyer* (hearth), the source of which Mr. Riis uses with praise, some two pages earlier, when he writes: "The Romans, whose heirs we are in most matters pertaining to the larger community life, and whose law our courts are expounding yet, set their altars and their *firesides* together—*pro aris et focis*."

If the term be worthy of remark in one

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language, what should prevent its recognition in a derivative? Truly, by passage through the mouths of the men of Gaul virtue has not yet gone out of it. [Philadelphia, George W. Jacobs and Company. Size $7\frac{1}{2} \times 5$; illustrated; pages 190. Price \$1.00 net.]

THE HOME: ITS WORK AND INFLUENCE. By Charlotte Perkins Gilman. The name of this author is a guarantee of logical reasoning, sound economical principles and progressive thought. The reader who carefully follows her writings, is repaid by a most pleasurable sensation. He feels himself in contact, not only with a trained intellect, but with a person of acute observation and of a very unusual power and clarity of expression.

Every thought and sentence in Mrs. Gilman's latest book rings true. She demands no social change at variance with natural laws. She asks simply that domestic myths and fetishes be swept away, to be replaced by methods of life which shall be reasonable and scientific. Her argument, based upon biology and ethnology, should be studied by all who acknowledge the home as the foundation of the State. [New York, McClure, Phillips & Company. Size $5 \times 7\frac{1}{2}$; pages 347. Price \$1.50.]

THE MEMOIRS OF MADAME VIGEE LE-BRUN, translated by Lionel Strachey, form a book, very attractive as a specimen of modern typography, and, also, as a survival of a kind of writing dear to the men

and women of two or three generations ago.

The translation has happily preserved the running, formless style of the original, so that the narrative "reads itself;" becoming at times quite absorbing, since it involves disinterested and, therefore, credible descriptions of the French and other royal courts, of continental society and cities of the eighteenth and the early nineteenth century. [New York, Doubleday, Page & Company. Size 6×9 ; illustrated profusely; pages 214. Price \$2.75.]

THE DIVERSIONS OF A BOOK LOVER, by Adrian R. Joline, are evidently the outcome of an elegant leisure, grown very rare in our own times, when men, of large wealth even, devote themselves to politics, literature, art, athletics, or some other great interests, which demand constant activity. Notable examples of the new type of aristocrat present themselves at the very mention of the word, while the old type lost its best representative in the person of Samuel Ward: the perfect epicure who never dined well, if he were without his favorite copy of Horace which he read between the courses.

In his preface, Mr. Joline writes that, in accordance with the views of an old worthy, he has assumed diversions to be "those things which turn or draw the mind from care, business, or study, and thus rest and amuse." In his text he has fulfilled his initial purpose, and what more can we ask of an author than to be faithful to his plan? [New York, Harper & Brothers. Size $8\frac{5}{8} \times 5\frac{3}{4}$; pages 310. Price \$3.00 net.]

BOOK REVIEWS

MEMORABLE IN THE JANUARY MAGAZINES

A MASTERPIECE of art-criticism is contained in the article upon Frank Brangwyn by M. H. Spielmann, in the January issue of Scribner's. Definite facts, excellent technical points and sound judgments are here offered to the general reader who, in writings upon art topics, is too often left to feed upon the dry husks of studio phrases. Short, comprehensive monographs like Mr. Spielmann's, with illustrations such as accompany his text, will do more to form a critical public than the scores and hundreds of "art-books" which serve and re-serve a poverty of facts with the persistency of a French cook who extends a Sunday dinner throughout the week: adding a clove to-day, choosing a bouquet of herbs for to-morrow, and an onion for the day next following. Toward the end of the criticism, the writer excuses himself for having presumed, perhaps, upon the patience of the reader by the introduction of technical details. But the apology is unnecessary. If only articles of this kind and rank could become more frequent, they might perhaps act as a barrier against the flood of fiction which is fast making chaos in the brains of many intelligent men and women.

The last issue of *The Century* contains an article which has doubtless attracted readers from all parts of the country. This is the description of "Fenway Court," the palace and museum recently built by Mrs. John L. Gardner, upon the marshlands of the Back Bay, Boston. The illustrations show the refined sense of fitness which

conceived and brought to perfection a structure unique in the world. They will serve moreover to heighten the feverish desire of the many who believe themselves to be unjustly denied entrance to this Tadmor of the Desert. Jestings aside, it is pitiable to deprive the public of the means of education residing in these beautiful objects, beautifully placed. But it is to be hoped that Boston, with its strong municipal pride and its fostering care for its citizens, will ultimately acquire Fenway Court, as the city of Antwerp has acquired the Musée Plantin, and open it freely to visitors, upon the payment of a small fee necessary to the proper maintenance of the place. It may seem ungrateful to criticise a description which, on the whole, is creditable and most instructive, and yet it is true that Mr. Baxter's article would have gained much, had it not been written in a so evident spirit of adulation for the founder of the Fenway palace.

Under the head of the "Civic Renaissance," the Chautauquan is printing a series of papers valuable to the general reader, who must now inform himself upon all that concerns the national impulse toward municipal improvement, or otherwise remain hopelessly in the rear of progress. The paper for January, by Professor Zueblin of the University of Chicago, deals with Metropolitan Boston. It is written in a simple, direct style, from a point of view made tenable by the knowledge of economics and sociology possessed by the author. It is illustrated judiciously with views chosen, not for pictorial effect, but for the architectural or mechanical principles of which they are the exponents. At

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the same time, they are picturesque and decorative. They will instruct the visitor to Boston, by showing him the real significance of such features as the "Park Entrance to the Subway," the "Charles Embankment," and the "Agassiz Bridge on the Bay Fens," which last illustrates the redemption of a tidal marsh and its change into a blooming expanse of upland scenery.

The Club Woman, under the editorship of Mrs. Doré Lyon of New York, is a useful and influential organ of a movement which has already wrought much good in our country, and whose promises are even greater than its accomplishments. The magazine bears evidence of thorough organization, and of the guidance of a firm and skilful hand. Its table of contents for January contains two articles by residents of Syracuse; one by Miss Grace Potter, an intelligent lover of horses; the second, a fairy tale of more than usual merit by Mrs. Flora Wells.

ANNOUNCEMENT OF THE HOME-BUILDERS CLUB

IN response to many letters of inquiry regarding the Homebuilders' Club, The Craftsman gives the subjoined outline of the purpose of this organization:

Beginning with the January number and continuing throughout the year 1904, The Craftsman Magazine will publish designs and descriptions of detached residences, the cost of which will vary from two to fifteen thousand dollars: one complete house to be presented in each issue.

Any one interested in the building of a home is invited to join the club.

Any one who shall send three dollars, for one year's subscription to The Craftsman Magazine, stating that he desires enrollment in the Club, will be added to its membership. He can then secure, without further cost, complete, detailed plans and specifications of any one house included in The Craftsman Series for 1904.

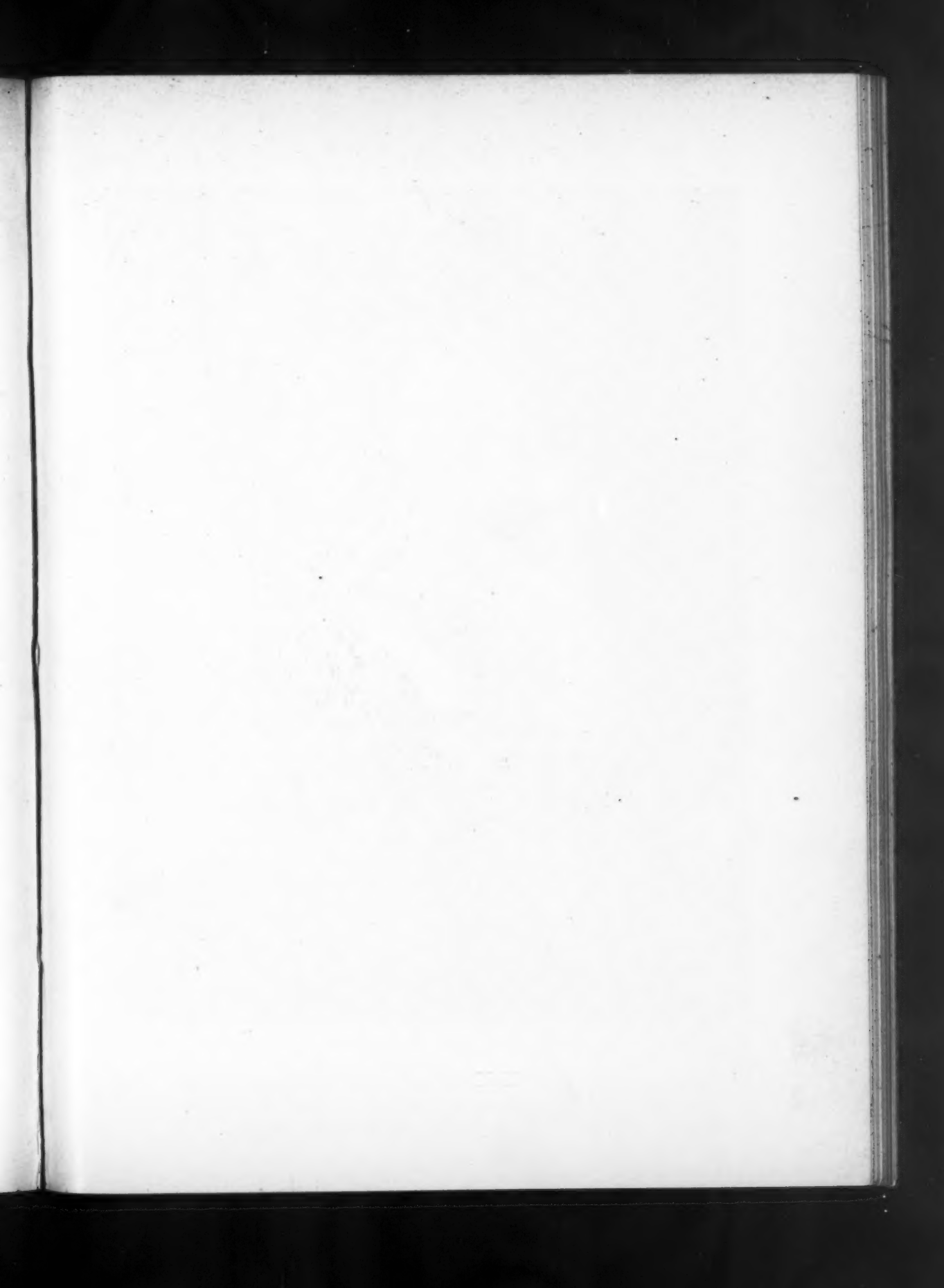
Present subscribers may obtain the same terms by sending three dollars for one year's extension to their subscription.

The prospective homebuilder need not wait until the last issue of the year 1904, before making his request for the plans and specifications which he shall choose. These can be obtained by him within two months after the date of the issue publishing the house to which they belong.

The "complete plans and specifications" here described, are intended to supplement the articles which will be published in The Craftsman. They will be so specific and detailed that they may be executed easily by any architect or builder.

One set of plans only will be sent upon request to each member: the various drawings explaining every part of the structural and mechanical work, including treatment of heating, lighting and plumbing systems, to become the property of the Club Member, and not to be returned to The Craftsman.

The architectural Editors of the Magazine invite suggestions of personal preference from any member of the Club regarding the design in which he is interested; such as those relative to cost, locality and site; as by this means, the home-builder will be able to command skill, experience and practical knowledge in conjunction with his individual inclinations.





Auguste Rodin, "The master of modern sculpture"